# Affirmative action policy violated

by T.L. Vau Dell
*Education Writer*

Campus affirmative action policies were violated in the 1977 hiring of an SF State white male meteorology professor, the Geoscience Department chairman admitted yesterday.

The violations were unearthed during cross-examination by a faculty grievance panel investigating a sex-discrimination complaint filed by Cathy Felton, 38, a white female and former campus meteorology instructor.

The hearing resulted from President Paul Romberg's rejection of an affirmative action committee's findings – that the Geoscience hiring team did not follow prescribed affirmative action policies and based its hiring decision on insufficient investigation.

Geoscience Department Chairman David Mustart told the panel his department didn't know what the campus affirmative action guidelines were when it chose John Monteverdi without submitting the required ethnic breakdown of candidates.

Felton was the only woman of five candidates for the full-time meteorology post in a department which has no tenured women or minority instructors.

Mustart said he could determine a candidate's ethnic origin only by the surname on the application forms. He said the university policy was never outlined by the campus affirmative action coordinator, Art Lathan. He admitted, though, that the department never sought such information.

The three-member panel, selected at random, was expected to hear nine hours of testimony yesterday before deciding if Felton will be rehired. But the case will take longer than expected because the panel adjourned early last night after Mustart's testimony. The hearing will continue today in HLL 213.

Under questioning from Felton's counsel, higher education professor Richard Axen, Mustart explained that the team which hired Monteverdi considered him more qualified than Felton. Among the criteria used to reach this decision was the fact that Monteverdi had a Ph.D. and an undergraduate degree in geology while Felton did not.

Felton argued that the Geoscience Department unfairly invoked a requirement that the candidate hold a Ph.D. Felton completed her Ph.D. requirements two months after Monteverdi was hired.

Campus affirmative action policy permits departments with an insufficient number of minority and women instructors to correct the imbalance by hiring candidates who are "qualifiable for either a doctorate degree of its equivalency."

Felton was one of the pioneers of the campus meteorology program. She has taught and lectured here for nearly a decade.

By comparison, Monteverdi held part-time teaching posts at UC Berkeley and San Jose State before assuming the new meterology position. The post was created when meteorology was shifted from the Center for Interdisciplinary Sciences to the Geology Department in 1977. At that time the department was renamed Geoscience and a nationwide recruitment campaign was launched to fill the new post.

A key issue is whether the department applied identical criteria in screening Monteverdi and Felton.

In his opening remarks, Axen charged that the Geoscience hiring team, made up of tenured white professors, did not examine Felton's personnel file. Axen also said the hiring team invited all candidates except Felton to lecture on campus for evaluation purposes.

Mustart maintained the department had no need to hear Felton's lectures because of "glowing" recommendations from Felton's peers and high-ranking campus administrators about her teaching.

– see ACTION, page 12

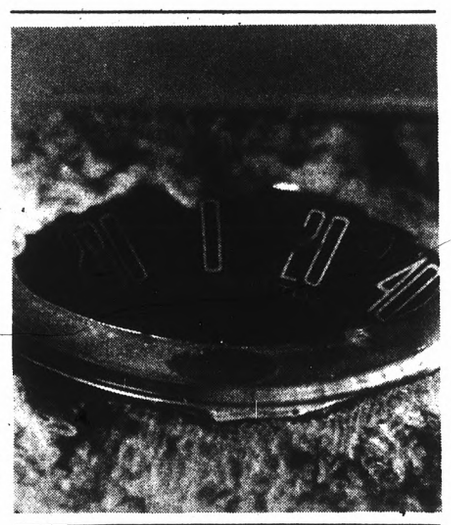

# PHOENIX

Volume 23, Number 15 | Thursday, May 10, 1979 | San Francisco State University


# Fat clinics tread thin line

## Profits, placebos

by Paula Hoffman



Clinics and "weight centers" that tantalize dieters with the promise of quick and permanent weight loss are spreading all over the Bay Area. Their claims of success may well be true – except that the quick, permanent loss is more likely to come from the dieters' wallets than their waistlines.

The techniques range from tea (literally) and sympathy to electric shock to injections of questionable drugs. One element, however, is always the same: The cost can be as high as $10 a pound or more.

The largest of these operations is run by Alfred W. Ferriss, M.D., who has 83 clinics in Northern California. The program at his clinics combines a 500 calorie diet – which many physicians view as unhealthy – with daily injections of human chorionic gonadotropin (HCG), a substance derived from the urine of pregnant women.

HCG has never been proven harmful, but neither has it been proven useful in weight control. The medical community, the "reputable medical community," as one physician put it, considers HCG to be at best a placebo. The FDA has ruled that it cannot be used for weight reduction.

Ted Maurino, a senior special investigator for the state Board of Medical Quality Assurance, which licenses physicians, tried to explain how a drug can be inappropriately used in 83 clinics.

"They get by with breaking the law," he said, "because they have all kinds of legal maneuvers. Their lawyers play all kinds of delaying games, and they are free to practice for years. They view government regulating agencies as just another business expense."

Maurino said his office has a "pretty strict policy about saying anything in print," but he was willing to talk about these clinics because "they particularly bother me." He also felt free to discuss this case because Ferriss is on probation with the Board. The details are therefore public information.

The text of the complaint that led to Ferriss' probation says that he employed unlicensed personnel to administer injections and oral medication, told a patient extensive blood tests were performed when in fact no blood was drawn, and violated the business and professional code of the State of California Medical Practice Act. Ferriss' probation began on May 11, 1977, and will continue through May 11, 1982.

A former Ferriss employee, who asked not to be identified, said she was flabbergasted by the way the clinics are run. Although all new patients are supposed to have a complete physical, for which they are charged $35, they were seen for only a minute or two. "I told patients I refused to call it an 'exam,' " she said. "I called it a consultation and it really wasn't much of a consultation."

Ferris, who obviously can't be at 83 clinics at the same time, employs physicians to per-

– see FAT, page 15

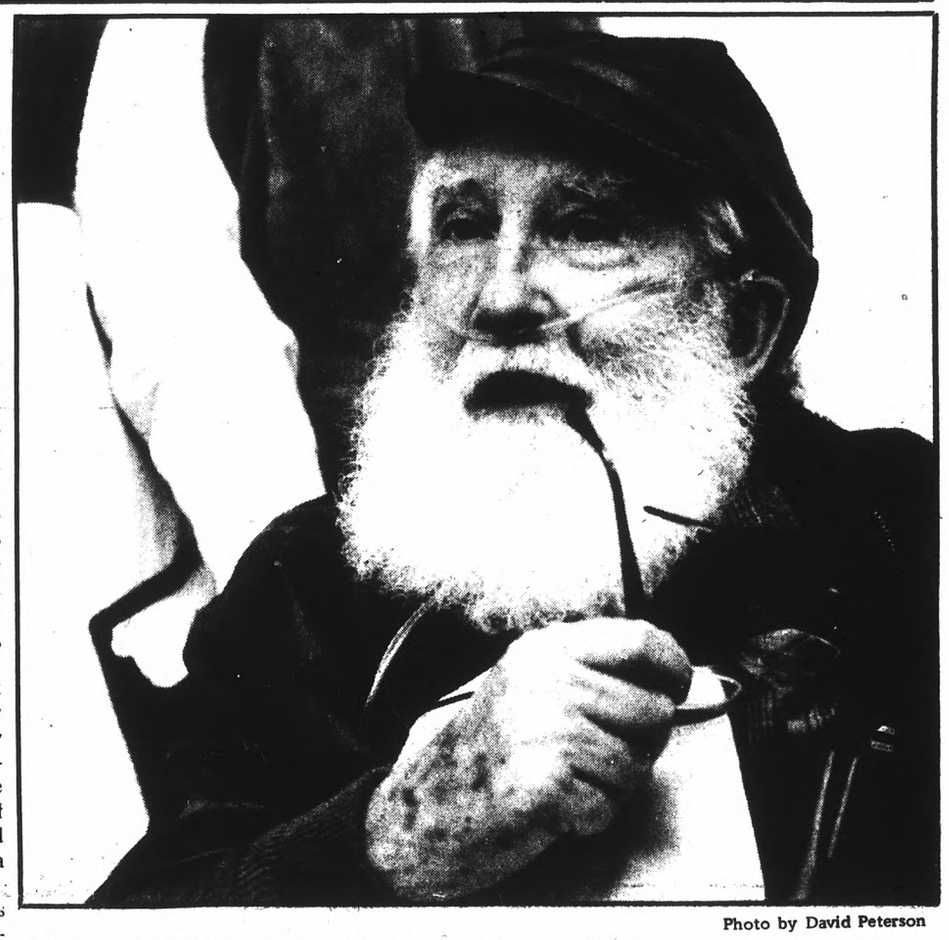
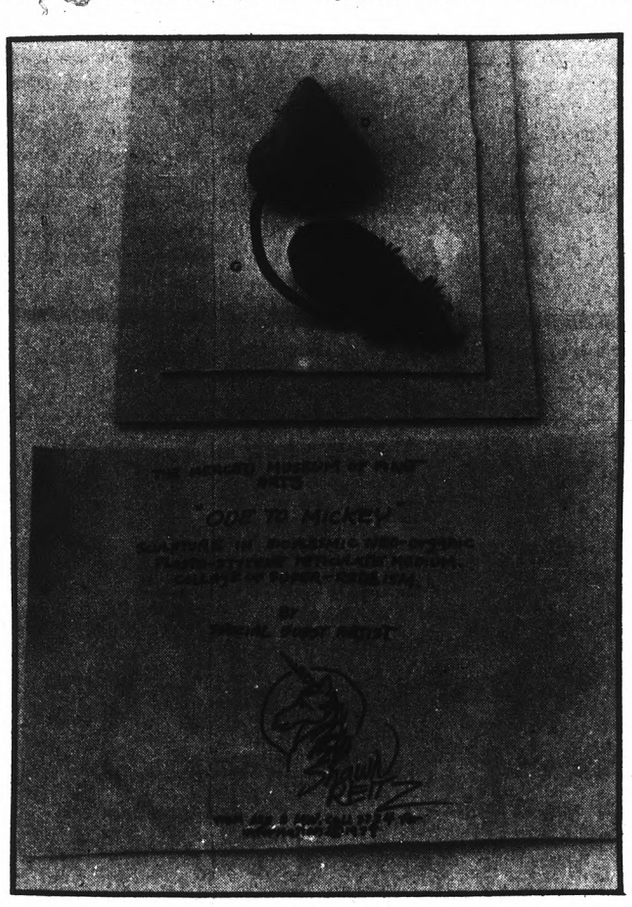
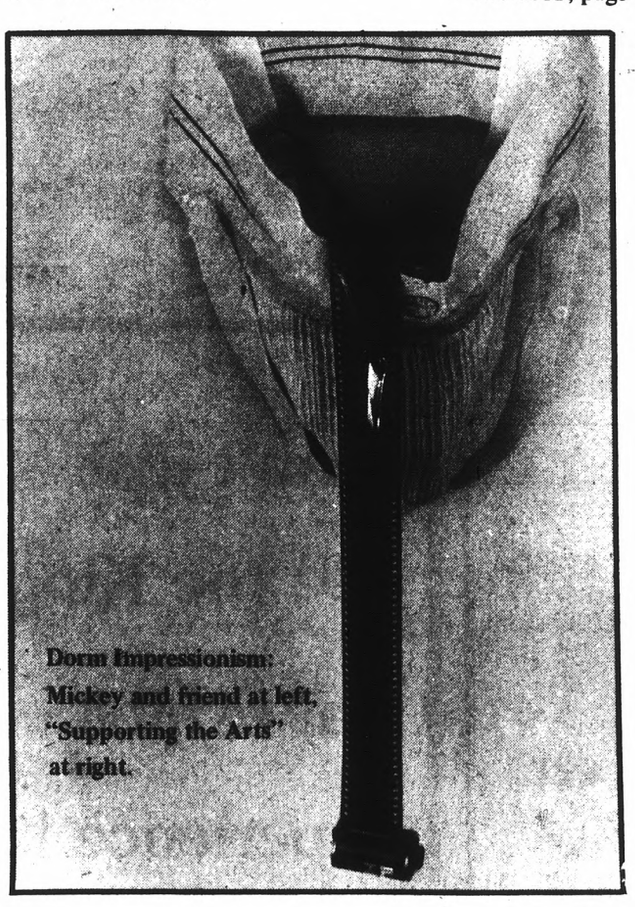


Photo by David Peterson

John Beecher: "Reinstatement is only a small part of it."





Dorm Impressionism: Mickey and friend at left. "Supporting the Arts" at right.

# If it sticks to the wall, it's art

Late one night last week, broadcast major Peter Finch returned home to his dormitory room feeling angry and vented his wrath on a metal trash can.

Now it sits in the fourth floor study room of Merced Hall, christened "Metal Abstract."

Finch calls it art. One viewer called it "creative vandalism." What it is, is a collection of garbage and junk hanging from the walls of the small room.

The room is supposed to be used for studying, but dorm manager Mike Kleinberg said he hasn't received any complaints from students who were unable to study. In fact, neither Kleinberg nor his assistant were aware that an art gallery had opened in one of the dorms.

The 20-year-old Finch is the founder, curator and director of the "gallery," which now contains more than 30 "works" by 15 "artists." The exhibit includes "Late Night Manifesto," made of Folger's coffee crystals smeared onto a poster with red spray paint; "Supporting Arts," a jockstrap filled with empty film cannisters; and "Fritos Bag Stuck on Wall," which is just what it says it is.

"This place has become a legend in a lunchtime," said Finch. "People complain they have nowhere to go to display their artwork. This only took us about two minutes. We showed it can be done.

"This is the classic story of a snowballing effect. We started putting things on the wall and everybody said, 'Hey, I've got something that would look great.' "

SF State is the only CSUC campus that doesn't have an art gallery, even though the Creative Arts Department has fought for one for seven years. The department does have a phone booth in which it displays student works, but now, maybe they can move out and take advantage of the "art gallery" in Merced Hall.

Due to the on-rush of interest in the museum, Finch took time to tape record an explanation of the artworks and started collecting donations which so far total "well over 11 cents."

Most of the visitors found positive inspiration in the exhibits and think they are relevant to school, and especially dormitory life.

"I think you have to look at this seriously," said junior Bob Hoffman. "There's no outlet for creativity at this school. We're making our own outlets here."

# Beecher wants his 'vindication'

by Ames Vincent

For some people retirement means sitting back and collecting a pension. But SF State Professor and poet John Beecher can't look forward to such security because the state Public Employees Retirement System (PERS) won't take his money.

On the back of Beecher's yearly teaching agreement it states that "retirement system membership and social security deductions are mandatory for full-time academic year appointments." But PERS has refused to deduct or let him put one nickel into his pension fund.

"They have reneged on the agreement," said the 75-year-old Beecher. "I don't like to spend what little energy I have on wrestling with this, but I have no choice. At a time when most men my age are retired, I'm still working my butt off to survive."

In 1950 Beecher was fired from SF State for "gross unprofessional conduct." The reason: He refused to sign the Levering loyalty oath, which was declared unconstitutional by the Supreme Court in 1967. In 1977 the California Legislature voted unanimously to reinstate all teachers who were dismissed for refusing to sign the oath.

The widely published poet and creative writing instructor wasn't allowed to teach here for 27 years. When he was rehired in 1977, most people assumed justice was finally his.

But to Beecher, there is a big difference between simple reinstatement and genuine vindication.

"Complete vindication would bring monetary compensation. Reinstatement is only a small part of it."

Beecher has received no back pay, pension or tenure since his exile from SF State.

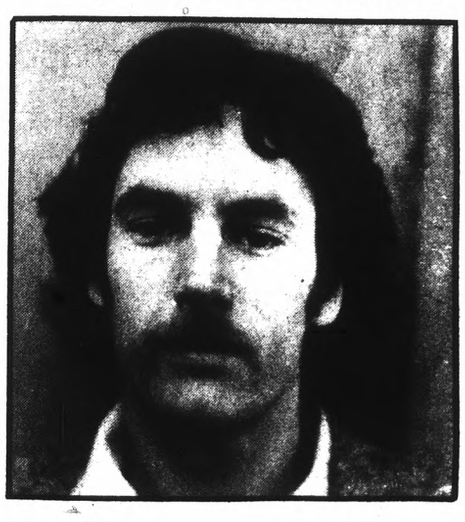
"The facts of my case are that I was wrongfully removed from the retirement system as a consequence of a termination that my employer, the State of California, has now affirmed as wrongful," said the bearded, white-haired Beecher.

He recently filed a claim for his pension rights, the latest of many claims he has filed over the years. This one deals only with the question of his pension since his return to SF State in 1977, and a hearing is scheduled June 19 before an administrative judge.

PERS claims Beecher should never have been rehired because he was already over the mandatory retirement age of 70. Although a public employee over 70 may continue working by submitting a written request to do so, PERS rules state that the exception applies only to continuing employees, and not those hired or rehired after they reach the mandatory retirement age.

Beecher contends that since the Legislature voted to have him reinstated, all his rights should be reinstated as well, including rights lost as a result of his discharge.

– see BEECHER, page 7



## Give 'em hell, T.L. Vau Dell

Terry Vau Dell, a 30-year-old senior, was selected yesterday as the fall 1979 *Phoenix* managing editor.

Vau Dell, a second-semester *Phoenix* reporter, was chosen by the Journalism Department publications committee.

He was a reporter on the *Menlo-Atherton Recorder* from 1973 to 1977, city editor of *Zenger's* in the spring 1978 semester, and this semester was *Phoenix* education writer.

UMI

insight

# An uncertain Cinco de Mayo

by Bill Miller

In Los Angeles, Jimmy Carter told a Cinco de Mayo crowd last week that he hasn't done all he could for the nation's Hispanics.

They already knew it.

Politicians are finally taking notice, but so far that has meant little to the Raza community in the Southwest. They number 19 million, yet there are no Hispanic senators in Washington and only five in the House of Representatives.

In California, where there are some 4 million Mexican-Americans – nearly 18 percent of the state population – only Ed Roybal represents them in Congress. Of 120 state legislators, only six are Hispanic.

No Chicano candidates ran last year for statewide office, and Hispanics hold just 2 percent of the 20,000 elective posts in the state.

Los Angeles has a Mexican-American community second in size only to Mexico City. It is 28 percent Chicano yet there is no Raza city councilman or county supervisor. An Anglo represents the East Los Angeles barrio although it is two-thirds Hispanic.

In San Francisco's Mission District, a Jewish woman easily defeated her Chicano rivals in last year's supervisorial contest.

The independent Mexican-American third party in Texas, Raza Unida, did so badly in statewide elections last year that it failed to re-qualify for the ballot.

If the 1980s are to be the decade of the Hispanics, there is a formidable number of obstacles to be cleared. Hispanics are politically divided, culturally diverse, increasingly frustrated and largely apathetic. Less than 40 percent are registered to vote.

Poor English language skills hamper political activity. Unemployment is typically several times higher in the barrios than elsewhere in the state and educational opportunities are limited. Discrimination and the consistent gerrymandering of election districts have kept Hispanics off-guard.

But while the political present looks bleak, the horizon is more than promising.

Chicano leaders are becoming more sophisticated in organizing techniques. Rising birth rates and continued immigration combine to give Raza added political leverage.

Perhaps most important of all, a new generation of Hispanics, wise to the inequities and contradictions of the political system, is coming of age, replacing the entrenched "Razacrats." Close to half of all Hispanics in the United States are under 18; they hold the key to the future of La Raza.

* * *

The parade was halfway down San Francisco's 24th Street last Sunday when Jose, a 15-year-old Chicano, turned his head away in disgust.

"Man, this is Cinco de Mayo?" he asked. "This ain't shit."

Jose had ignored the mayor and the Anglo politicians, survived the glut of marching bands, stuck out the Army, Navy and National Guard contingents – even the black cowboys. The McDonald's float, though, was too much for him to swallow.

Thousands of other Hispanics lined the streets of the Mission District, enjoying the show. The celebration was curiously San Franciscan – focusing on a number of Latin cultures, rather than Mexico's independence.

Those cultural differences are the root of Raza's political problems in the city. Attempts at putting together a viable coalition, such as the Latino Unity Council, have mostly failed. Hispanic factions continue to keep the Mission politically divided.

Latinos often vote differently. A Nicaraguan, for example, may be

Photos by Michael Simon

fighting the Somoza regime; a Bolivian might be battling deportation.

Because of skewed voting patterns, poor organization and little money, Carol Ruth Silver represents the district at City Hall.

"Latinos didn't vote for Silver. They just didn't vote," said Ed Sandoval, a Mission District attorney and president of the Mexican-American Political Association (MAPA) which supported Gary Borvice in the election.

"I walked the district during the campaign. The whites would ask, 'Is he a Mexican?' It was an anti-Latin vote."

Chicano leaders in San Francisco resent Silver's presence on the Board of Supervisors and believe it is essential for a Raza person to represent the community.

"I don't think it is within her experience to understand the problems that confront us, either historically or culturally," said Fernando Coscio, a Bolivian-born lawyer and activist working for Mission Community Legal Defense.

"At the very least Borvice could have given us true Raza representation," he said. "If we are going to be colonized, let's at least have an ambassador to our own country."

A recent graduate of Hastings Law School, Coscio himself represents underprivileged Spanish-speaking persons in court. The program is run on a shoestring budget, fairly independent of the city's Public Defenders Office.

"We have all the symptoms of colonization," he said. A poster of Cuban revolutionary Che Guevarra hangs on the office wall inches above his head.

"We are grossly under-represented, we are subject to inferior services, we are the targets of racism and discrimination and police brutality. Because of our color we are constantly threatened with deportation unlike illegal immigrants from Europe or Canada."

* * *

Hispanics have voted the Democratic ticket since Franklin Delano Roosevelt, but it was the *Catolico*, John Fitzgerald Kennedy, who really captured their hearts.

Ignored for decades as a national minority of little political significance, Chicanos were finally discovered in 1960 when Kennedy took his campaign to the Southwest.

In the election, Chicanos gave him enough votes to defeat Nixon in several key states where he failed to capture a majority of Anglo votes, including Texas.

JFK received 88 percent of the Hispanic vote nationally, 91 percent in Texas.

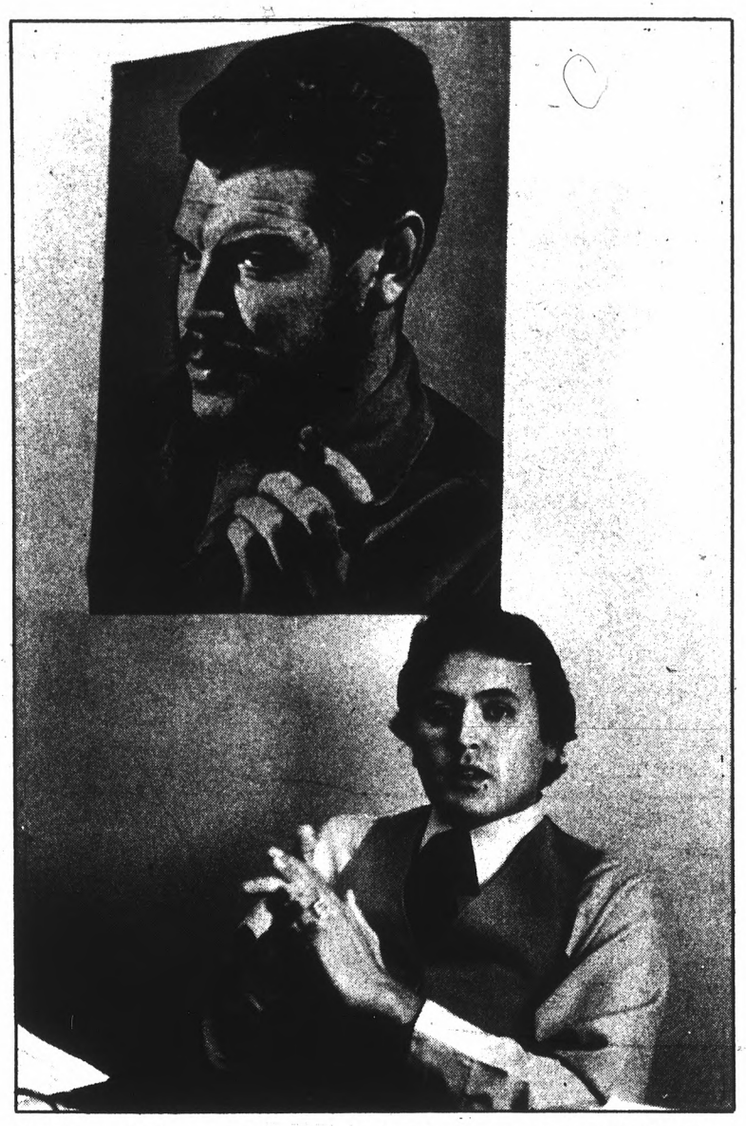
With Kennedy's death, their political interest sagged noticeably. The Chicano electorate continued to shrink, but those who came to the polls voted overwhelmingly for Democrats.

In 1970 in Southern Texas, activist Jose Angel Gutierrez did a lot to change that loyalty. He fashioned a Chicano student boycott in Crystal City that became an effective political weapon – La Raza Unida Party.

By registering the town's 85 percent Chicano population for Raza Unida, the party managed to systematically drive the Anglo elite out of power.

By 1972, Raza Unida had qualified as a third party in Texas and spread its political ideas throughout the southwestern states.

Ramsey Muniz, a popular Chicano lawyer from Waco, Texas, ran for governor that year as the Raza Unida candidate, spiriting 214,118 votes away from the traditional parties.



"We have all the symptoms of colonization," says Fernando Coscio.

Since then, Raza Unida has lost most of its political power. Muniz and other leaders have been consistently linked to political scandals, undermining their credibility. The Democrats have been fielding moderate Chicano candidates in a conscious effort to draw support away from the radical policies of Raza Unida.

Apparently, it's working. Raza Unida attracted only 18,000 votes in the race for governor last year in Texas. Most of those votes came from Crystal City.

Luis Diaz de Leon, who ran for the U.S. Senate on the Raza Unida ticket, fared no better.

Raza Unida is weak in Texas, he said. "We are waiting for the messiah to come."

In California, the party is weaker still. In East Los Angeles, the nation's biggest barrio, it has little influence. And in San Francisco it is barely visible.

One major reason for the lack of political clout in the Hispanic communities is political division and the penchant for individual group action.

Activists snub their noses at MAPA-type "Razacrats," labeling them pawns of the political machine.

"MAPA has fizzled out," said De Leon. "It became too middle-class, too Democrat-oriented. They are no longer considered Raza-minded."

MAPA's Sandoval, in turn, sounds the death knell for Raza Unida.

"Raza Unida was born from the frustration of the '60s," he said. "We've gone beyond that stage of elementary and primitive frustration.

"We are the prominent Hispanic organization in the state. We have proven we can deliver, and we have credibility. No other organization has brought Jerry Brown to a conference table like MAPA has."

According to Sandoval, Brown appointed 25 Chicano judges last week, in honor of Cinco de Mayo. "I think that is a significant move in the right direction," he said.

Said Coscio: "If you want to talk about real changes – unemployment, health, education – there haven't been any. Brown has placed a few people in judgeships, but they should have been there long ago."

The outlook for the future? That may be the only subject on which Hispanics freely agree. The politicians are watching closely now and Raza plans on taking advantage of the audience.

"It's a late beginning, but at least it's a start," said Coscio.

Brazilian dancers brought Cinco de Mayo to the streets of San Francisco.

EUGENIA'S Hair

HAIRCUT ONLY $7.00
$12.50 includes blow-dry

Super Haircuts for Guys and Gals

Hair Design

Free haircut with Jhirmack nucleic perm both for $35.00

$1.00 off ticket of $12.00 or more with student body card

Open 7 Days & 5 Evenings

40 West Portal Ave.

566-1800

Recycled Records
1415 Upper Grant Ave.
San Francisco

Recycled Records & Books
1377 Haight at Masonic
San Francisco

Don't just see the King Tut exhibit -- experience it.

Study the life and times of Tutankhamun, the boy-king who ruled the Egyptian Empire 3,000 years ago. San Francisco State University Continuing Education presents Tutankhamun – Golden Age of the Egyptian Empire, a special six-week course on 18th Dynasty Egypt. Includes tickets and a conducted tour of the King Tut Exhibit.

course fee: $50 dates: June 4-July 2

- Tut tickets
- conducted tour
- 1 unit resident credit

For more information call SFSU Continuing Education, (415) 469-1373

# california report—

## Senate passes college fee waiver for elderly

Sacramento – Senior citizens will not have to pay admission and student fees in the CSUC system, under a bill passed by the state Senate. The bill now goes to the Assembly.

SB 24, authored by Sen. Alfred Alquist, D-San Jose, makes permanent a two-year experimental program at Long Beach State and San Jose State and extends it to all campuses in the CSUC system.

The program stipulates that persons 60 years or older shall enroll last in classes and be accepted on a space-available basis.

The Chancellor's Office has ordered that students over 60 who wish to pay no fees must be California residents and must qualify for admissions just like other students.

## Report lauds nuke labs

Berkeley – UC should stay in the nuclear weapons research business, a federal study group recommended in a report to the U.S. Department of Energy last Thursday.

The report, issued by the Energy Research Advisory Board, praised UC's management of the Livermore and Los Alamos laboratories and called the two "healthy, vibrant institutions."

Weapons research opponents charged the study group was "stacked" in favor of research.

In light of growing public concern over the propriety of UC's involvement in such research, the report also said alternate arrangements should be prepared. UC President David Saxon called the report recommendations "sound."

## Loans to sink by default

San Jose – The flow of dollars through San Jose State's National Direct Student Loan program will be less next year because of the school's high default rate.

San Jose State will lose $400,000 in federal loan funds, reducing its NDSL budget to $1.7 million for the 1979-80 school year. The student loan default rate is 15 percent, 5 percent above the Department of Health, Education and Welfare's acceptable level.

Maureen Blackwell, San Jose State's loan collection supervisor, said she needs a larger staff to be able to stay in contact with those who get the loans, but "Proposition 13 is making that impossible."

Still, she claimed her office is "constantly improving" collection by informing students of pay schedules when they leave the university.

## Beauty contest for men

Fullerton – Kip Grossman, a Fullerton State sophomore, is the most beautiful man on campus.

Grossman was recently chosen from among 30 contestants entered in a campus men's beauty contest.

The contest was conducted by Warren Farrell, author of "The Liberated Man" and co-founder of Men's Awareness Networks.

The show began with all the contestants removing their shirts. After examining the potential beauties, judged picked six finalists.

## SLAC is 'lax,' gets flak

Stanford – Stanford University is the target of a formal charge demanding improvement of the "health and safety" problems of its Linear Accelerator Center.

David Novogrodsky, United Stanford Employees general manager, has filed the complaint on behalf of several workers at the SLAC who may have received toxic doses of a suspected carcinogen.

According to Novogrodsky, written statements from workers at the beginning of 1979 described recurrent symptoms such as headaches, bloody noses, sore throats and irritations.

SLAC representatives have denied that workers have suffered toxic effects from being exposed to hexavalent chromium, identified by the U.S. Department of Labor Occupational Safety and Health Administration as a possible carcinogen.

In April the university declined to implement a 13-point proposal by Novogrodsky to improve safety and health conditions at the SLAC.

The turndown prompted Novogrodsky to file the charge under the university's grievance procedure.

Novogrodsky has not yet received a response from the university to the charge.

## Woman — missing link?

Santa Cruz – If prehistoric man did not take the first steps toward becoming *homo sapiens*, who did? Prehistoric woman, according to two UC Santa Cruz anthropologists.

Nancy Tanner and Adrienne Zihlman theorize that females invented the tools and techniques of food gathering, the first step in the split of humans from apes. Upright walking, hunting, language and all other uniquely human characteristics developed as a result, they say.

Females had to provide food for their infants and their juvenile young, the researchers argue, and probably used organic tools long before the Stone Age (organic tools decay rapidly and leave no traces).

The tools were most likely sticks for digging out burrowing animals, prying up roots and knocking down fruits; bark and skin containers for carrying and preparing food; and slings for carrying infants.

Studies of hunter-gatherer people today show that females gather enough to support themselves and their families, using wood, bark, skin and stone tools.

The new theory is outlined in several articles and a book by Tanner, "On Becoming Human."

Now – who invented the wheel?

# Acting dean selected

by Hamilton Leong

President Paul Romberg yesterday named Robert House as acting dean of Student Affairs. He will take over Sept. 1.

A secondary and post-secondary education professor, House will replace Larry Kroeker, who resigned two weeks ago to teach in the Psychology Department next semester.

The dean of Student Affairs is responsible for student services including the Students Activities Office, Health Center, Counseling Center and the Testing Center.

House will serve as the acting dean until a selection committee is formed and a permanent dean is chosen.

House joined the Secondary Education Department in 1961 and earned his doctorate at UC Berkeley in 1964. He has been involved in numerous activities at SF State. He was the coordinator of the computer assisted registration system between 1973 and 1975, and was the director of Academic Planning in 1976.

In addition, House served on the recent provost search committee, which named Larry Ianni as the new provost.

A member of the statewide Academic Senate, House is the president of the California Congress of University Faculty Association.

He also taught for two years at the State University of New York in Fredonia.

Reached at his home last night, House said, "Not only will my door be open to students, I plan to go out and solicit responses from them."

"House is one of the straightest men around. He doesn't believe in playing games or tricks; he's just an honest person," said Ralph Hansen, chair of the Secondary and Post-Secondary Education Department.

Everyone reached by *Phoenix* in the Student Affairs programs said they were pleased with the announcement.

Robert Chope, who works in Counseling Service and serves on the Academic Senate, said, "It'll take some time for House to learn the overall structure and perspective of Student Affairs, but he'll do well. I think most people on this campus have to view his appointment positively."

Vernon Wallace, director of the Placement Center, also under Student Affairs, said, "I don't think Romberg could have made a better choice. His way of thinking is logical, precise and profound."

# this week

## today

*** A mass meeting is being held to protest a possible cutback of 24 campus programs, faculty layoffs, cuts in services and a hiring freeze. The meeting will take place at the outdoor amphitheater of the Student Union at 1 p.m. Sponsored by the Associated Students.**

*** A workshop on "Basic Job Search Skills," will be held in Library room 438 from 1-3 p.m.**

## friday, 5/11

*** Jon Garfield, a medical sociologist at UC Santa Barbara, will speak on "The Political Economy of Health Care" noon in Student Union B112-113. Sponsored by the Union for Radical Political Economics.**

*** The Russian Club is presenting two films, both with English subtitles. "Uncle Vanya," a play by Chekhov, and on May 18, "Prince Igor," an opera by Borodin. Both at 7:30 p.m. in HLL 135. Free.**

*** An event: "The Andreini Family and the State of the 'Arte' in the Early 17th Century," with speaker Louise George Clubb. In the Library at 2 p.m. Co-sponsored by the Michelangelo Club. Free.**

## saturday, 5/12

*** The conference on "Women and the Law" will present women within the community to speak on subjects such as: employment, credit, housing and medical rights, family law, and child and wife beating. In the lower level of the Student Union from 10 a.m. to 4 p.m. Donation: $3, students $2. Sponsored by the San Francisco Chapter of the National Organization for Women. Free childcare will be available. For more information, call 552-8480.**

## monday, 5/14

*** "Multi-Media Fantastica: A Forum for Student Creative Projects." A day of creative student projects on, in and around the Student Union from 10 a.m. to 7 p.m. Apply in BSS 140.**

## tuesday, 5/15

*** Fred Moore will speak out against the draft at noon on the Student Union plaza.**

## thursday, 5/17

*** "Art as an Organizing Tool in Oppressed Communities" is a forum to critically analyze the political nature of art. A multimedia presentation will explore the functions of art as a vehicle for social change. From noon to 3 p.m. in conference rooms A-C in the Student Union. Sponsored by the Graduate Social Work Student Union.**


**YOUR Campus Bookstore**

**Pre-Inventory Clearance Sale**

**BOOKS-SUPPLIES-SOFT GOODS**

**AND MUCH MORE**

**3 DAYS ONLY!**

May 14th Mon. 15th Tues. 16th Weds.

**20% Discount off all purchases of $5.00 or more**

This discount applies to all in store merchandise except: Graduation Items & Calculators

SHOP EARLY WHILE ITEMS ARE IN GOOD SUPPLY ALL SALES FINAL-

No Refunds-No Rain checks

**FRANCISCAN SHOPS**

A Non-Profit Student Service Organization

Located On The Ground Level Of

The Student Union Bldg.



**Political Science**
**Fall 1979**

15 Million Americans Work for the Government, what IS the Government???

City Politics:
Pol. Sci. 512—Urban Politics and Community Power, MW 2:10-3:50, S 278
Pol. Sci. 513—Politics, Law and Urban Environ., MW 4:10-5:50, HLL 152
Pol. Sci. 682—Urban Planning and Admin. Decision—Making, Tu 6:25-10, HLL 282
Pol. Sci. 711—Sem. Lit. Urb. Pol. and Adm., W 6:25-10+, Psy 121B
Pol. Sci. 712—Sem. Urban Politics, M 6:25-10+, S 278

State Politics:
Pol. Sci. 473—California Politics, MW 8:20-10, HLL 130

National Politics and Institutions:
Pol. Sci. 200—Intro. American Politics, three sections (see schedule)
Pol. Sci. 400— Amer. Pol. System, three sections (see schedule)
Pol. Sci. 468—U.S. Political Parties, Tu/Th 2:10-3:50, Psy 121 B
Pol. Sci. 478—Presidential Power, M 6:25-10+, S 269
Pol. Sci. 501—American Bureaucracy, W 6:25-10+, S 269

The Law:
Pol. Sci. 551—Judicial Power, Tu/Th 10:10-11:50, Psy. 121 B
Pol. Sci. 552—Individual Constitutional Rights, MW 4:10-5:50, S 278
Pol. Sci. 561—Jurisprudence, MW 12:10-1:50, S 269

Public Policy:
Pol. Sci. 310—Contemporary Issues in American Politics, F 9:10-11:45, S 269
Pol. Sci. 343—Arms Control and Peace-Keeping, MW 10:10-11:50, Psy 121 B
Pol. Sci. 500—Labor and Government, Tu 6:25-10+, Ed 302
Pol. Sci. 503—Issues in Pub. Admin. and Policy, Tu/Th 4:10-5:50, PS 211

Political Behavior and Attitudes:
Pol. Sci. 461—Political Behavior, MW 2:10-3:50, S 269
Pol. Sci. 463—Public Opin. and Media, Tu/Th 10:10-11:50, S 278
Pol. Sci. 502—Administrative Behavior, F 9-12:45, S 278

Political Analysis:
Pol. Sci. 150—Intro to Pol. Analysis, three sections (see schedule)
Pol. Sci. 151—Intro to Pol. Research, Tu/Th 2:10-3:25, S 269
Pol. Sci. 300— Political Analysis, W 6:25-10+, S 268
Pol. Sci. 393—Measurement and Computation in Pol. Sci., Th/Th 6:35-8:40+, S 269

Political Thought:
Pol. Sci. 351—Classical Pol. Theory, Th/Th 12:10-1:50, S 278
Pol. Sci. 360—Amer. Pol. Thought, MW 10:10-11:50, S 278
Pol. Sci. 380—20th Century Marxism, MW 10:10-11:50, S 269
Pol. Sci. 715—Sem. in Pol Thought & Inquiry, Tu/Th 4:10-5:50, Psy 121B

Relations with Other Nations:
Pol. Sci. 220—Intro to Comparative Politics, MW 4:10-5:25, Psy 121B
Pol. Sci. 403—Politics of Latin America, MW 12:10-1:50, Psy 121B
Pol. Sci. 404—Politics of Asia: China, MW 4:10-5:50, S 269
Pol. Sci. 405—Politics of France and Italy, Tu/Th 12:10-1:50, S 269
Pol. Sci. 411—Comparative Pol. Leadership, Tu/Th 12:10-1:50, Psy 121 B
Pol. Sci. 412—Comparative Pol. Parties, Tu/Th 10:10-11:50, S 269
Pol. Sci. 415—Comparative Revolutions, Tu/Th 2:10-3:50, S 278
Pol. Sci. 720—Comparative Politics Seminar, Tu 6:25-10, Psy 121B

And You Can Work for the Government Too (for course credit):
Pol. Sci. 603—Public Service Interships, TBA
Pol. Sci. 604—Internship Seminar, M 12:10-1:00, HLL 285
Pol. Sci. 790—Field Research Practicum, M 6:25-10+, Psy 121B


UMI

## Letters

# Who is the man? And the Middle East letter debate continues...

### Who is he?

Editor:

Who is the old man that sits in the dean's office in the School of Business?

I have been a student in the business program at SF State for the past seven years, completing both my B.A. and M.B.A. During this time, I have, in the course of my study, been by the School of Business office many times.

On many occasions have I passed this "old man" in the hallways and his office. At every occasion, I have said hello or some other appropriate greeting. Never have I received a response.

This leads me to believe that the "old man" is either deaf, blind or somehow physically deficient! Perhaps it is that the mental facilities have started to go.

It may also be that he is too unconcerned with students or feels that they are too unimportant to warrant using any of his precious time on us. (I often see him reading the newspaper at his desk.)

Who is this old man and what does he do???

Name withheld upon request.

### No Ph.D.

Editor:

I have read your paper for 2½ years. During that time I have often noted that your articles were slanted. Although I am graduating this year, I must protest last week's article on Cathy Felton. The omission of facts from that article slanted it to such a point that the story was false.

Cathy Felton had been saying for years that she was going to get her Ph.D., but she never did. Last year when she said she was going to get her Ph.D. the Geology Department didn't believe her. Why should they? Remember the boy who cried "Wolf!"

I suggest that T.L. Vau Dell do more investigation and talk to Dr. Tyler, Dr. Pestrong, Dr. Monteverdi and Dr. Mustart.

A newspaper has a responsibility to report all the facts. The editorial page is the only place for personal opinions. Apparently your reporters don't know this, or they don't know how to write unbiased articles.

Tracy Woodard

### In disagreement

Editor:

In response to Mark Schiftan's letter "Arabs go home," written on behalf of the Jewish Student Union, we would like to point out several dangerous aspects of his letter. Let alone the racist title, the letter embodies a dangerous racist connotation as well as a severe historical distortion.

The letter is written under false pretence; it gives the reader the idea that the writer is a peace-loving person, and yet if one is to know about Zionism and its nature, the hypocricy of Schiftan and his likes would be exposed.

Zionism is a political movement that was established for colonial purposes. It was created in the late 1800s and succeeded not until World War II, taking advantage of the genocide of the 6 million Jews in Europe by pushing them to emigrate to the land of Palestine, thus creating the State of Israel. Meanwhile, Palestine was inhabited by Palestinians; 5 percent of the population prior to 1948 were Jews and the rest were Moslems and Christians.

The Zionists formed gangs such as Irgun. Haganato terrorize the Palestinians and massacre them in order to make space for the newcomers. The Deir Yassin Massacre is one example, in which the so-called "Peacemaker" Begin contributed in killing 250 Palestinian women and children. The Palestinians under the Israeli occupation are suffering severe oppression. The political prisoners undergo systematic torture, which has been reported time and time again by the Red Cross and other international organizations. But the U.S. government turned a deaf ear to such reports.

The *London Sunday Times* issued a five-page report about the systematic torture used by the Zionist Israeli government on the Palestinians. Yet Schiftan brings no mention of that to his letter. The constant Israeli bombardments of the Palestinians' refugee camps in Southern Lebanon, and the killing of Palestinian women and children bears no significance to Schiftan.

Israel is a colonial settler state; its nature and its motives are expansionist and exploitative. It exists to destroy and erode the Palestinian nation. Thus we see a Zionist like Schiftan writing in his letter, and I quote: "A group of people calling themselves the 'Palestinians." This mere sentence reflects the Zionist racist nature by saying that the Palestinians do not exist and yet they do. If we cannot call this a war of genocide, what else could it be called?

It is true that the Jews have suffered under Nazism, but that suffering was enhanced and encouraged by their so-called "Saviors," the Zionists, who collaborated with the Nazis in the massacre of the Jews. One example is Katzner, a prominent world Zionist leader, who collaborated with the Nazis by exchanging 200 Hungarian Zionists to the slaughtering of 800,000 Hungarian Jews in the infamous Auschwitz pogrom.

As for the peace settlement, Schiftan accuses the Arab students of refusing peace. On the contrary, the Arab students want peace, a genuine peace that recognizes the national aspiration of the Palestinian people. The so-called "peace treaty" endorses the continuation of the Zionist plan of usurping Palestinian land, killing, imprisoning and deporting thousands of Palestinians, and the ever-increasing process of expansion by building new settlements and bringing in new settlers.

Peace cannot be bought; and that is exactly what took place. President Carter bought "peace" by allocating around 10 billion dollars in grants and loans to both Israel and Egypt. This money will be paid out of the pockets of Americans who were never consulted on the issue, even though they are paying for it.

Furthermore, the U.S. government guaranteed Israel the supply of oil in case Egypt cuts short its supply. One cannot help but wonder how the U.S. could commit itself to such a thing while its people are already suffering from oil shortage. If Schiftan is really a concerned American citizen and seeking democracy, then he should question this "peace" treaty rather than blindly endorse it.

Last and not least, Schiftan asks the Arab students, including the Palestinians of course, not to express their political opinion, claiming that we have no right to do so. This reflects further the right out racism of Schiftan and his Zionist organization. If this country is a democratic one, then we have the full right to express our thoughts as much as anyone else. We have the right as Palestinians and as Arab students to protest any action taken by this government against our people, our human rights and our existence.

LONG LIVE THE STRUGGLE OF THE PALESTINIAN PEOPLE.

Hamid Houweidi
President,
Organization of Arab Students

### Didn't like photos

Editor:

Your article, "Sweet Jesus" by David Peterson reflected bias and ignorance. To print, "At best, their mission is endless" implies there is no value in it. That, at best, is an opinion. The article goes on to suggest that the street preachers are "on the path of their own private salvation" by the act of good works. This is contrary to the message proclaimed by the Bible. Ephesians 2:8-9 reads, "For by grace are you saved through faith; and not of yourselves: it is a gift of God: not of works, lest any man should boast."

It may be true that some of the street preachers have more enthusiasm than tact, but the value of the Gospel should not be rejected because of the hypocricy and immaturity of some of its professors. Even though we are called to strive for a holy and obedient life, we are still human and prone to make mistakes. But this in no way diminishes the authority, power and love of God, who longs for a personal relationship with everyone who accepts the sacrifice of His Son for their sins and truly desires Jesus to be Lord in their life.

If "after two millenia, there's damn little to show for it" is your perspective and if being born hasn't given you much satisfaction, try being born again.

Gary J. Richards

### Some problems

Editor:

May I be permitted to reply to the letter "Arabs Go Home"?

What was described as "peace" is, of course, a nightmarish perversion of that good English word.

There is no peace.

The war in Lebanon, stemming directly from the Palestinian problem, continues without letup. Assassinations, bombings, reprisal raids, the continued military occupation of one people by another and a wildly escalating arms race throughout the area — these results are described as "peace!"

And why is there no peace? Because the historic injustice continues: the forcible displacement by the Zionists of Palestinian Arabs from their homes and the rule by Zionist military occupants of those Palestinian Arabs who still precariously reside in their ancestral lands. The so-called "peace" treaty, because it does not in the slightest degree address this problem of displacement/occupation of Palestinian Arabs, will not, of course, bring peace to the area. It is indeed doubtful if it will even provide a breathing spell of more than a few months.

The Arab students at SF State, many of whom are Palestinians, are understandably upset by this recent turn of events. For Arabs in general this "peace" treaty means that Anwar as-Sadat has collaborated with the Zionists and the Americans to split the Arab world at its very heart and in a manner never before achieved. For their part, the Palestinian Arabs have a clear vision of outsiders trying to determine their lives and their futures by means of a "peace" treaty on which they were not consulted, which does not serve their interests and which now will be forcibly imposed. It takes little imagination to see why there is widespread Arab denunciation of this "peace."

I would caution Mr. Schiftan. He uses the word "barbaric" twice in his letter, and in each context I get the sense of very ugly racist overtones on his part. Introducing such material in a letter serves no useful, but only an inflammatory, purpose. It is indeed regrettable.

Lastly, the letter purveys a rather curious, illogical and fully unacceptable interpretation of foreign citizens' rights while in this country. I feel sure Mr. Schiftan would voice no objection if Israeli citizens who are students in this country publicly praise this "peace" treaty and denounce those who oppose it. This, of course, is happening at universities in the Bay Area and across the country. His implied desire to silence Arab students is not only illogical, it is morally indefensible and legally without foundation.

I agree entirely with the last sentence of Mr. Schiftan's letter, "Please, give peace a chance." A peace that results from full consultation and agreement of Palestinian Arabs should command the full support of any reasonable man. This present charade called "peace" should ... one is sad to say ... be recognized for what it is: empty and counterproductive.

Dwight James Simpson
Professor of International Relations

### Out of touch

Editor:

We hereby acknowledge that the article "Speaker Blasts Khomeini," printed in your May 3 issue, does not reflect the whole story of what went on during the meeting directed by Spartacus Youth League.

Ms. Fatima Khalil, who was the speaker in charge, began her speech by referring to the 15 bodyguards who were surrounding the room. She announced that these bodyguards were there from the Union to answer any disturbances.

This violent and intense situation continued throughout the so-called political meeting. Ms. Khalil was sometimes extremely far from the reality. As for one example, she stated that the Kurds (a Moslem minority which had some conflict and battles with Mr. Khomeini's government in the past) live at the northern part of Iran adjacent to Russia. Now a brief look at the map of Iran shows that Kordestan is two states or some 200 miles away from Russia.

When Mr. Mehrdad first raised his hand and then stood up to reject this false information, he was sat down by two bodyguards ordering him to shut up and sit down. It was because of this harsh response from the bodyguards that all the Iranians, despite their beliefs, and some of the Americans, left the meeting.

The article in the *Phoenix* represents misinterpretation of the facts and feelings by Ms. Khalil. Wearing the veil is not compulsory in Iran but is only a matter of tradition, belief and culture. The rights of the Iranian working class are very much kept in the Islamic government of Iran, just like any other group of people, including women and religious minorities. Mr. Khomeini has proven himself as a trustworthy Moslem leader by his restless struggle against the brutal regime of the Shah. The reason why 98 percent of all Iranian people, including the minorities, chose Islam to govern their country is the true faith they have in Mr. Khomeini.

He is the framework and the main column of Iran's revolution and his existence is of vital importance to the country. Anybody with the faintest idea about the process of a revolution knows as a fact that having a reliable leader is the necessity that keeps people united and determined toward the goals of the revolution.

We do not understand how any trustworthy, politically minded person could ignore all these facts and be so misleading in his or her views. For example, they should know that toward the dismissing of the imperialism, the traditional veil is much more helpful than the European fashions like Pierre Cardin, Charles Jordan and so on. This makes us wonder about the goals of SYL.

We want all the students to be more aware about their sources of information. We want them to know that the Islamic revolution of Iran was the best possible choice that could be made. Probably a debate with the SYL would prove all these facts and we invite all interested people to attend this debate.

We also criticize the authorities of the school that allowed students to loose their right of speech through fear and violence.

Signed by nine people.

### The new Iran

When the Ayatollah Ruhollah Khomeini emerged as the leader of the Islamic mass movement against the dictatorial regime of the butcher shah of Iran, the international Spartacist tendency warned that an "Islamic Republic" would represent no gain for the Iranian masses.

Khomeini desired nothing less than to return to the superstitious prejudices of 7th-century fundamentalist religious law. Now that the mullahs have "won" Teheran and outraged women have taken to the streets to protest imposition of the *chador* and national minorities are in armed revolt throughout the country, this warning is dramatically confirmed.

It is with a vanguard party of the Iranian working class, armed with the fighting program of revolutionary Trotskyism, that the courageous masses of Iran will win their liberation and the liberation of all the exploited and oppressed.

David Ellison
Spartacus Youth League

PHOENIX
Spring 1979
1600 Holloway Avenue
San Francisco, Calif. 94132
(415) 469-2083

Managing Editor . . . Eric Newton
Metropolitan Editor . John Provost
City Editor . . . . . Ken Garcia
Asst. City . . . . . Stephen Lewis
News Editor . . . . Elizabeth Dahl
Asst. News . . . . . Maria Raptis
Copy Editor . . Mike Grundmann
Asst. Copy . . . . . Glenn Ow
Editorial Editor . . Rick Aschieris
Features Editor . Michael Molenda
Arts Editor . . . . Kathy Mulady
Sports Editor . Michael Torcellini
Photo Editor . . . Mark Richards
Centerfold Editor . . . . . Nancy Isles Nation
Librarian . . . Suzanne Genzano
Illustrator . . . . . Joseph Vogt
Ad Manager . . . Julie L. Johnson
Ad Asst . . . . Millie Ann Sumcad
Martin Ludwig
Workshop Coordinator . . . . . Tom Johnson

*Phoenix* is a laboratory newspaper published each Thursday during the school year by the Department of Journalism, San Francisco State University.

Opinions of the *Phoenix* editorial board are expressed in the unsigned editorial.

Editorials do not necessarily reflect the policies and opinions of the Department of Journalism or the university administration.

Letters from *Phoenix* readers will be printed on the basis of available space and must be signed by the author. However, names will be withheld upon request.

Research for some of the articles appearing in *Phoenix* is made possible by a grant from the Reader's Digest Foundation.

1978
PRIZE-WINNING NEWSPAPER of the CALIFORNIA NEWSPAPER PUBLISHERS ASSOCIATION

Emergency Road Service & Towing
FORD'S TOWING
752-8753
Discount to CSUSF Students & staff.
Repair referrals made
Checks accepted.

WANT EXPERIENCE?
Apply NOW for current positions at Cooperative Education Office, N-Adm. 253D.

| ORGANIZATION | POSITION |
|---|---|
| Interstate Commerce Commission | Transportation Intern (deadline: 6-1-79) |
| U.S.D.A. | Administrative Trainees |
| Burroughs Corporation | Marketing Trainees |
| U.S. Office of Auditor General | Assistant Auditor |
| Health Policy Program | Analysis Intern |
| Parks and Recreation | Recreation Coordinator |
| Y.M.C.A. | Administration Intern |
| Dept. of Consumer Affairs | Complaint Mediation Intern |
| Commission on the Status of Women | Intern |
| Neighborhood Housing Services of America | Executive Director Intern |
| General Motors | Intern positions |

For further information, please come see us today, or call 469-2208.

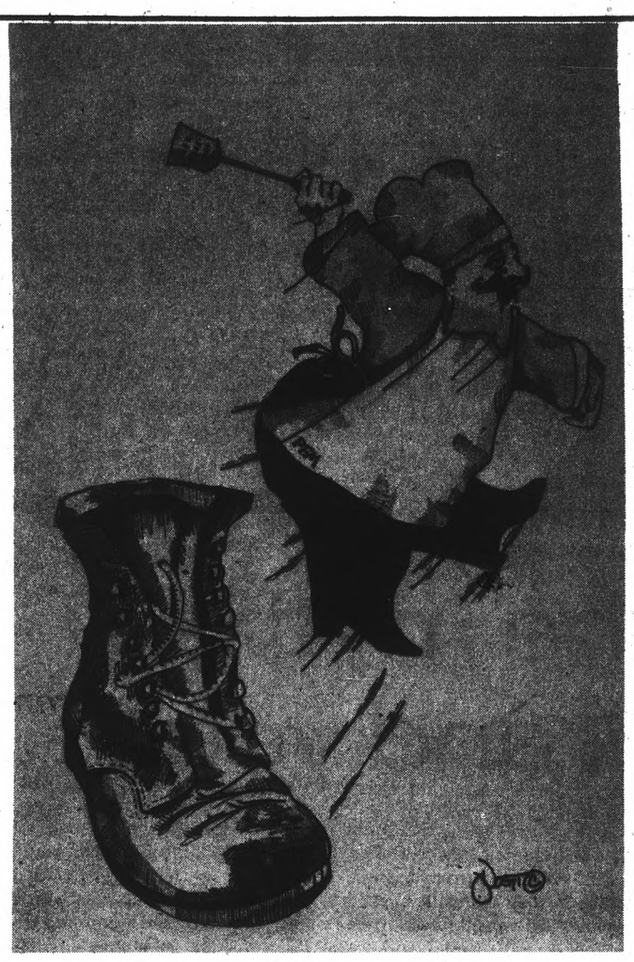
THE STRIP SHOP
PROFESSIONAL
FURNITURE STRIPPING
Using a new SAFE and EFFECTIVE cold solvent process
• Pickup & Delivery Available • Fast Service
• Refinishing Counseling • Call for Free Estimate
431-3464
WE STRIP... ALL WOODS & METALS
335 Eighth St. (between Folsom & Harrison) S.F.

ALFONSO'S

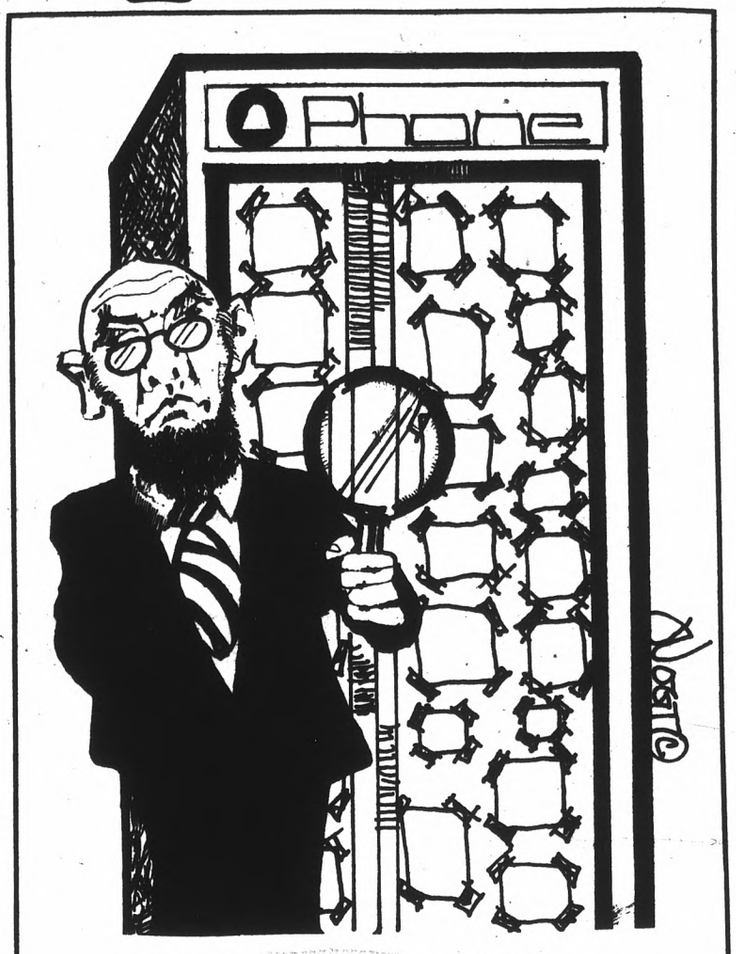
Cuts & Trims
Types of cuts:
layer cuts wedge
geometric super
radial shag
one length
Other services available:
head and shoulder massage
pin, body and natural perms
Alfonso's cutters specialize in precision haircuts, thermal drying and personalized service.
7386 Mission St. Daly City
free parking available
Appointments:
994-3141

FOR PROFESSIONALS WHO WANT TO GO PLACES
Have you been wondering where your nursing will take you? As a professional, of course, professional considerations should form the basis of your plans for the future. And professionalism is what the Army Nurse Corps is all about.
As an officer in the Army Nurse Corps, you can receive clinician–practitioner level training in several different specialities. You can find numerous opportunities in nursing administration, teaching, clinical research, and continuing education.
If you have a BSN or MSN why not find out more about the unique experience of ARMY NURSING!
Call Collect:
Northern California (415) 273–7020/7120
CPT Carol Boetger
U.S. Army Nurse Corps
620 Central Avenue, Bldg. 3
Alameda, CA 94501
*Please send me more information:*
Name_____
Address_____
City_____ Zip_____
Telephone_____
Date of Graduation:_____
School:_____

# opinion

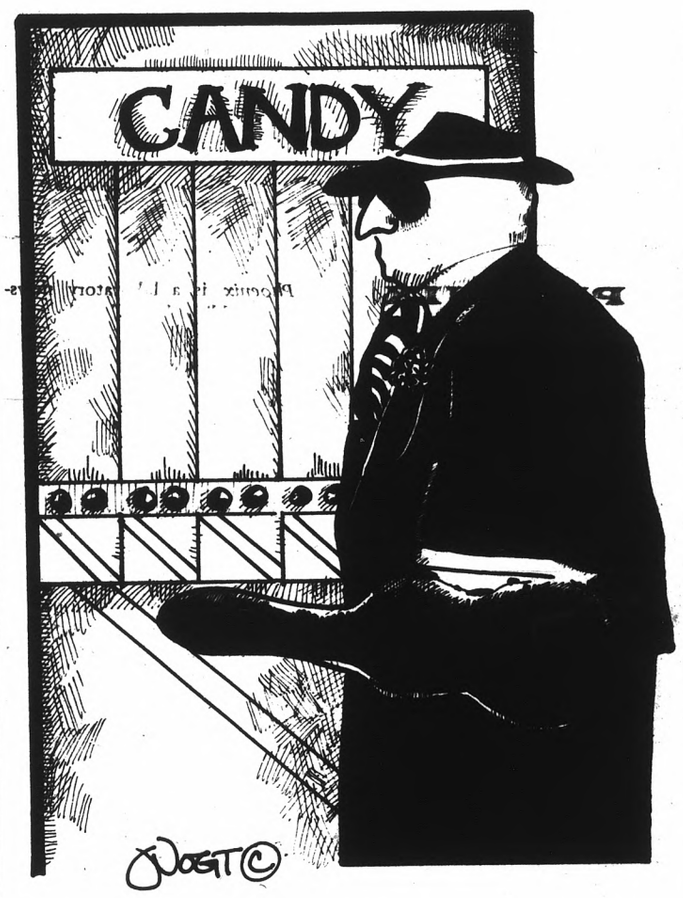


There once was a dining room feud
'Tween students and PFM's food
The students, you see
Wanted food cockroach-free
So Del Monte now makes its debut.




There's an unusual phone booth at State
That's been used to show artwork of late
The problem, you see —
Is there's no gallery
And while Romberg's here we'll just wait.

The office space shuffle's a story
By Feig it was started with glory
In these days of short funds
Must this shuffle be done?
Only Feig thinks the plan's hunky-dory!




ARA and its vending machines
May have ties to some underworld scenes
But while they don't pay the rents
They claim competence
Despite the disgusting cuisine

## Eric Newton

# Finally... the real story at SF State

*'Pot, hash and cocaine have replaced beer as the official AS tension relievers.'*

Ah, ha! You thought the column was dead when I blew up the world on these pages a year ago. But your faithful gossipmonger was just saving it up for a year. Here it comes — a giant last gasp:

● Item: AS, a student government, may lose Steve Gerdsen, its president to domestic interests back east. The former cab driver has hinted he might leave before the end of his term. There's also evidence that the vice president might not be around next semester.

Result: No president! Gerdsen can't be blamed for joining the growing ranks of those who think student government is about as effective as a band-aid at Three Mile Island.

● Defections, a continuing saga: Toni Stadlman — chief of the Student Union mezzanine — was threatening to go below deck before he got a raise to $4.10 an hour.

Not below to the beer bar, where he usually goes, but way below — to LA State, where he said he would earn $22,000 as an office manager. I hope no one tells Stadlman, who has served here uncountable years and been threatened with firing twice as much as anyone else, that $4.10 an hour doesn't come close to $22,000 — unless he counts drinking time.

● Drugs, part 295: Pot, hash and cocaine have replaced beer as the official AS tension relievers. I'm not against drugs but I don't understand why Gerdsen and gang didn't protest when a guy was busted for possession right outside the building where he indulges.

Hey, Eric Towle, I feel sorry for you. Come up and have a shot at the *Phoenix* bar.

● Speaking of double standards: The campus newspapers are teeming with them. They are a way of life on the *Golden Gater*, the rag spawned by a quick compromise of ethics between former Humanities Dean Leo Young, who wanted a job until retirement, and former AS honcho Wayne Lukaris, who now works as a mail clerk.

Early in the semester San Francisco's weakest weekly blasted the student government for nepotism in the hiring of girlfriends. Enter Shelly White, who (unless she goes by other names) isn't in the Journalism Department but writes front-page stories for the *Gater*. Who is she? Well, lately, she's been dating the managing editor, Gary "Where the hell is he?" Johanson. So much for nepotism.

And on *Phoenix* — the rag that has survived a university president's financial stinginess for too long — the plot thickens. It seems the story on the front page this semester about university funds invested in South Africa forgot to mention that *Phoenix* money is also invested in apartheid interests — via the coffer for mysterious funds at SF State — the Frederic Burk Foundation.

It's not our (the editors') fault, really. I must apologize, but students on the school paper have about as much control over its finances as they do over what the department chairman, Bud Liebes, has for breakfast.

● The invisible president, epilogue: Paul Romberg, a calm guy from the Midwest who joined the Marines, led Bakersfield State and decided he was ready for the big time, still isn't.

Romberg's latest "project," a Japan-SF State culture swap he hopes could involve $10 million, is questionable at best.

The secret swap has exchanged less than a dozen students a year since 1975 and seems about as honest as Watergate.

And it all makes a warped kind of sense, because Romberg's traveling buddy, Harrison Holland, is a former state department diplomat who is about as qualified to represent us as Nixon.

Holland, the guy who runs an institute which no one can figure out, is also traveling to Washington with money no one knows the source of.

● More administration: The semester has had its ups and downs: The ups — Romberg's appointment of Nancy McDermid, a liberal, and Larry Ianni, an honest guy, to the humanities and provost spot, respectively. The down — Konnilyn Feig (vice president) and Don Finlayson (housing head) are still on state salaries.

● The students: They are bitching and moaning about nothing more important than typewriter ribbons. The $700,000-a-year (revised upward from $500,000) student government here can't keep a couple dozen typewriters in working order for finals paranoia, it seems.

But one guy who complained at the AS desk has a point: "You'd think since we pay $10 a semester for the AS and Gerdsen can travel all over the country, we'd be able to get a typewriter ribbon."

● Other gossipy stuff: AS Transportation head David (Leave it to Beaver) Foster works for Standard Oil ... Jim Mazaferro, in charge of AS perforated arts, got a funny reprimand when he said he needed a small budget: He'll be using more of our money than ever next year ... AS officers lose girlfriends as fast as Konny Feig loses secretaries ... Ray Thompkins, administrative assistant, won't be eating at the Scandia Deli anymore. Ask him why — I won't say, as it might be libelous.

● The art of persuasion: Employees of Student Activities, an office in the university's executive branch, have taken on a "new enthusiasm" about AS budget deliberations. I wouldn't try to suggest that the administration is telling students how to spend student money — no, not me — but I do notice that the drug traffic on the Union mezzanine has slackened slightly. A sure sign. Something is up.

● Two new characters: Ed Barney, AS chief justice, could have arthritis and not a soul would be the wiser. He still hasn't lifted a gavel at a student court case this semester.

● Boris Mirsakov, the attorney general who's supposed to bring cases to the court, is so narcissistic about his role as public relations chief, he hasn't done any court work.

It's OK, Boris. Even if I'm the only one, I think you act like Rudolph Valentino.

● And, finally: Macho Man Gerdsen's plans to start a third campus paper may slide down the tubes if he doesn't find a decent editor. If the paper slides, he'll keep his love affair with Gater (the new editor lives in a Tenderloin hotel).

Hope not.

One thing's for sure. After this, Gerdsen will never hire this writer to help him.

Cheers.

*When he wasn't looking for a job, Eric Newton was managing editor of this newspaper. This column is Newton's last stab at campus notoriety — he graduates this month.*

## Yvette DeAndreis

# Wife beating: hiding from a sad reality

The alarm goes off at six. Time to get the paper and put the coffee on. But she is tired, and her feet are cold. She looks at her husband, sleeping beside her in their double bed; he has wrapped himself in the blankets again.

She is tired, but she must get up and do a little cleaning before he wakes up; he gets annoyed when she putters around the house before he goes to work.

Her back aches. She really should start exercising again, but she is so tired these days.

As the coffee perks she arranges the morning paper on the kitchen table in the order he likes: sports, comics and the front page.

She puts away some dishes and lights the first cigarette of the day. "Her little comfort," she calls it, and she needs comforting now.

Because she is afraid.

She is afraid of the man she should trust, afraid of the anger, the rage; he has changed, these past few years, grown restless and peevish, and ...

She is awake. And she remembers, suddenly, why she is so tired. She pads softly to the bathroom, rummages, finds the cream that guarantees concealment. For she must conceal his weakness.

He didn't know what he was doing, of that she is certain. Poor baby. He's been under so much stress these days. She shouldn't have been so stupid, so unsupportive. If he wants to sell the business and move to L.A., why shouldn't he expect his wife to go with him? She deserved it; really, she did.

*'...there was always the cream...'*

She picked up the cream, put it back carefully, and took one last look at the web of broken skin on her leg. The cuts weren't deep; they would leave no scar. But the bruises would take a long time to fade. This she knew from experience as a mother.

She could wear pants for the next few weeks, and there was always the cream. Because he must never, never be reminded of what he had done. He would be so ashamed of himself, and he worked so hard. All he needed was a whining wife. She would simply have to be more careful about what she said in the future.

Besides, it would never happen again. He had been tense, that was all. He loved her. If he hurt her, she must deserve it; he was so much smarter than she.

And she left the bathroom to give him his good morning kiss.

● ● ●

A beating is a beating by any other name. Call it a couple of slaps, a belt in the mouth, or God forbid, a "love tap," it is still an act of violence. And it makes a battleground out of a marriage.

Not that many people are pro-wife beating. But they don't see what's wrong with a slap. A push. A pulled punch.

And who can tell that it won't slip out of control?

That the push won't become a punch, or the punch a black eye. Or a broken arm.

An estimated one-third to one-half of all married women are brutalized by their husbands. And it probably started simply. With, say, a couple of slaps, which, after all, are not socially unacceptable.

But women had better stop accepting them, because once a wife loses the security to say and do what she damn well pleases without fear of physical reprisal, she loses everything.

Maybe even her life.

UMI

# Tentative pact cools hospital strike threat

by Robert Bruce

Tentative agreement was reached Tuesday night on a settlement that could avert a threatened strike by 2,300 San Francisco hospital workers.

Terms of the pact will not be revealed until Friday, when it is presented to the union membership for ratification.

"I am pleased with the terms of the agreement," said Timothy Twomey, secretary-treasurer of Local 250. "I think it will get negotiations going in the East Bay now, and should be conducive to a settlement there."

The San Francisco hospitals that would be struck are Mt. Zion, St. Mary's, Children's, St. Joseph's, Presbyterian, St. Luke's, Marshall Hale and St. Francis; as well as Mary's Help in Daly City.

About 1,600 licensed vocational nurses, laundry, kitchen and housekeeping personnel from six East Bay hospitals have been on strike since April 16. Negotiations there have been stalled for more than a week.

The striking workers are asking for wage increases of 12.5 percent, improved health and pension benefits and semi-annual cost-of-living increases. The hospitals say they are unable to meet these demands because federal limitations on hospital rate increases are currently set at 9.7 percent per year.

The six affected East Bay hospitals are Herrick and Alta Bates in Berkeley; Merritt, Providence and Peralta in Oakland; and Vesper in San Leandro.

For the duration of the strike, each member of Local 250 receives $40 a week from a union fund.

In addition to Local 250, approximately 200 laboratory technologists and 80 maintenance engineers in the East Bay are honoring the picket line, and 150 registered nurses out of the 2,000 employed at the six hospitals have also chosen not to cross the picket lines.

On April 24 California Nurses Association members voted down their own strike resolution over whether they would be forced to rotate shifts. Although less than half the nurses voted, the tally was 366-329, a closer margin than CNA anticipated.

CNA representative Sue Oszewskie said the close vote reflected sympathy for the striking workers of Local 250. Such has not always been the case.

Local 250 did not honor the nurses' picket lines during their 1974 strike, and many nurses are reluctant to give their support in the present dispute.

"We're trying to set up relationships that did not exist before between the two groups," Oszewskie said. "I think we've had a lot of problems in the past because we've tried to play this game of 'you owe me one.' "

Jerry Hipps of Local 250 thinks relations are improving between the two groups because CNA has a "more modern, progressive staff" than before.

"The important thing is to build for the future," Hipps said.

Negotiations in the East Bay strike are reportedly stalled because Laurence Corbett, chief negotiator for the hospitals, is in Washington to confer with Department of Health, Education and Welfare officials.

The opposing sides disagree on the impact the San Francisco settlement will have on the East Bay. Hospital sources say the strikers are now stranded and more likely to accept management's offer. Union spokesmen agree with Twomey that the San Francisco pact sets a favorable precedent.

Hospital spokesmen said negotiations with the laboratory technologists are set for this Friday, and representatives of the hospitals and the registered nurses will meet next Monday.

Some Local 250 members fear the hospitals will grant the demands of the registered nurses to ensure that they remain on duty. A walkout by nurses would have a significant impact on the strike, sources said.

Hospital representatives say essential services have not been curtailed and are being performed by non-striking workers and supervisory personnel.

# Stellar campus special

by Ruth Findley

"Somewhere between light and shadow lies the doorway into a fifth dimension, whereupon stepping through, one embarks on a journey to . . . the Twilight Zone."

From the deep shadows emerges the ghostly apparition of Rod Serling . . . but no, it's really SF State graduate student Ron Lakis. He will escort us through the twilight zone of "Star," where reality and fantasy intertwine in an SF State television musical variety special.

Dressed in his "Star" T-shirt, the dark, curly-haired 26-year-old looks nothing like the late Rod Serling. With the aid of special lighting and excellent camera work, his impersonation could fool even the most ardent fan of the "Twlight Zone," that 1960s TV show of macabre fantasy.

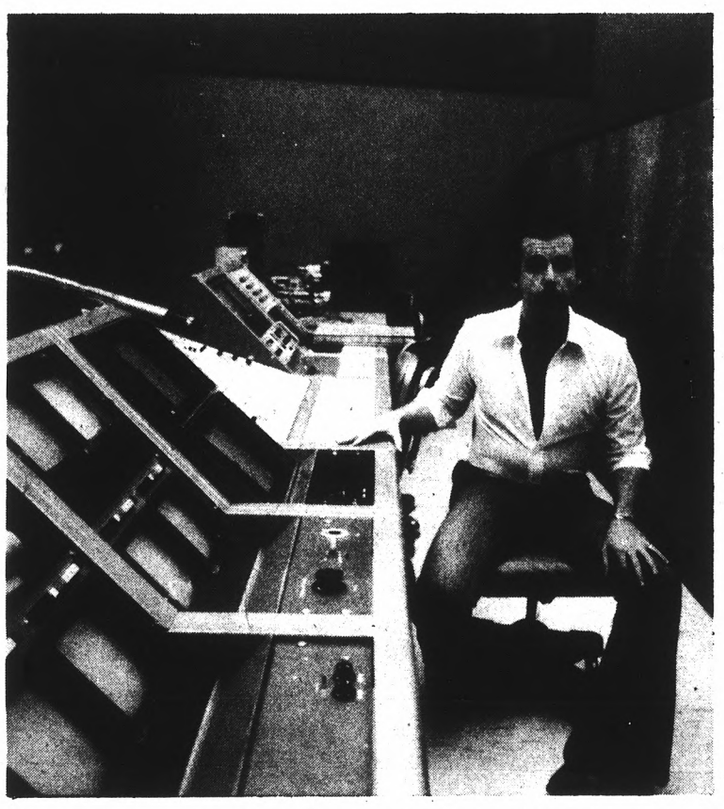
" "Star' is informative as well as entertaining," Lakis said. "The show looks at the elements that shape the talents of aspiring performers, and it particularly looks at the educational environment of school – in this case, SF State."

A mammoth effort by approximately 45 SF State students went into the production of "Star." It was written and produced by Lakis, who is an instructor for Introduction to Video Production class. The show will be aired Sunday, May 26 at 6 p.m. on Channel 32.

There are five segments to "Star." The first takes us into a classroom where students are learning the importance of vocal training in acting.

The rudiments of the lessons give way to a student's fantasy of his training put to use.

The second segment revolves around the application of makeup and how it helps the performer understand him or herself better, said Lakis.



Ron Lakis combined technology and creativity in "Star."

Dance is the art explored in the third part of "Star." A routine dance exercise fades into a young woman's fantasy of her professional debut.

The fourth segment, the one Lakis feels is the most important for artists, looks at choosing the audition piece which will reveal the performer's strengths and different facets.

The finale, a culmination of all the segments, is a dance number containing some original music composed by Lakis.

"The students were looking for a professional challenge," Lakis said. "The effort of everybody was absolutely incredible."

"Star" is wrapped in a veritable cloak of professionalism and is an exciting, colorful production.

All filming was done on campus in McKenna Theater and Studio One. Work on the show began in February 1978, and was done through a course in video production under the guidance of instructor Jim Houghton and Lakis. The students received three units of credit.

## New business minor

The School of Business is offering a new minor next semester for non-business students who want job-entry skills in the areas of executive secretary, executive assistant and word processing specialist. For more information, call 469-1457.

# Battling the myths about sex and youth

by Mike Yamamoto

Although many believe young people today are the children of the sexual revolution, a number of myths about human sexuality still exist among college students.

Kim Christensen, director of SF State's Educational Referral Organization for Sexuality, said almost all their problems stem from a basic lack of sexual knowledge.

"I don't believe a real sexual revolution has taken place," he said. "If we really were living in a sexually liberated society, we wouldn't need this type of counseling."

These are some of the common myths encountered by EROS counselors:

* Men are the only ones who know the guiles of loveplay and should therefore act accordingly.

* Anyone who would have sex without love can be likened to a prostitute.

* Beliefs about the length of time a man can maintain an erection during intercourse (one sought help from EROS because he thought the minimum span was three hours).

* Misconceptions regarding the number of orgasms a woman should have (one EROS counselee had faked them all her life and never learned how to achieve a real one).

* Sex is only a natural occurrence, and will find its way into a relationship all by itself.

Although some may scoff at such gross errors, the basic naivete responsible for them creates problems which are very real.

Recent studies by leading sex therapists Masters and Johnson attribute 92 percent of all sexual dysfunctions to psychological problems. Mental blocks are the most common causes of impotence in men and frigidity in women.

"For a lot of people, sexual problems can't be discussed even with their best friends. They have trouble sounding off about their normality," said Christensen. "Self-worth seems to be tied to sexuality with many."

Though research indicates college students' attitudes toward sex are more liberal than their parents', campus bed-hopping remains a questionable phenomenon.

Christensen called it a "totally ridiculous myth" which has been blown out of proportion. He said he hasn't seen much evidence of rampant sexual activity.

However, SF State psychology Professor Norma McCoy said bed-hopping occurs "definitely more than it used to. In fact, you could almost make a correlation between numerous sexual partnerships and young people."

Ben Ard, counseling professor at SF State, has written several books on the subject and said a sexual revolution has occurred. San Francisco, he said, has a freer sexual atmosphere than the rest of the country.

"For people coming here from the Midwest, it's a different world," said Ard.

But regardless of whether bed-hopping is widespread among the students, they do appear to have difficulties creating intimate relationships.

"Some have told me they don't go to bed unless they've fallen in love, but they've fallen in love 60 times," said Ard, who also has a practice in marriage counseling. "Others say the problem isn't the sex, but what to talk about afterward."

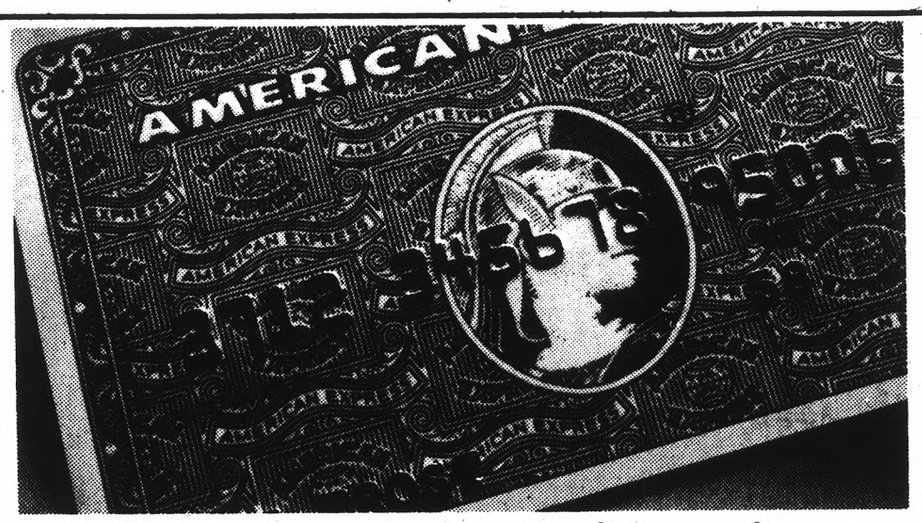
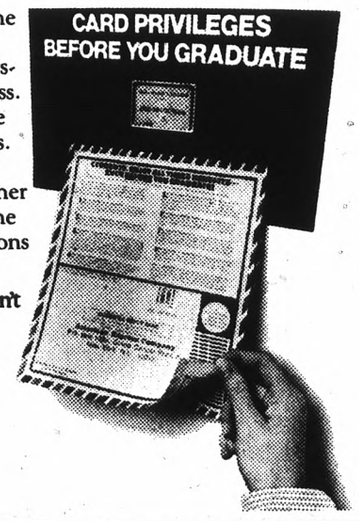
Photo by Mark Richards

The gas'll cost ya, but the music's free.

I Haight Typing
Offers Professional, Accurate and Confidential Secretarial Services . . . Including our 24 Hour Dictation Line!!! 552-4792
Office: 864-0590
• STUDENT & SPECIAL DISCOUNT RATES . . .
1127 Masonic Avenue San Francisco, CA 94117

The Home Brew Co.
"For the finest in supplies and advice..."
Got a thirst? Quench it with high-quality, naturally-fermented homemade beer, wine or hard cider.
2328 Taraval St. 661-3432
San Francisco, CA
Steve Norris, proprietor.

SECOND FROM THE SUN BOOKSTORE
Mon.-Thurs. 9:30 am-7:00 pm,
Sat.: 10:30-4:00 Fri.: 10:30-5:00
"WE BUY USED BOOKS ALL THE TIME"
4079 19th Ave. SF, CA "Follow the M-Car Tracks"


Don't leave school without it.
Now that you're going out into the world, you're going to need the American Express® Card. It's indispensable, for vacations or business.
But don't wait, because we've made it easier to get for graduates. All you need is a $10,000 job (or the promise of one). It'll be tougher later, so look for this display in the Student Center and other locations around campus.
The American Express Card. Don't leave school without it.℠


© American Express Company, 1979

# Defiant tree drops a protest

Photo by Martin Jeong

Is this fallen limb the first sign of an uprising?

by Benny Evangelista Jr.

The Great Tree Revolt of 1979 has begun.

The first shot heard 'round the campus came in the form of a 20-foot branch aimed at Gerald Rolandson as he was walking to class early Friday afternoon.

Rolandson, a 33-year-old marketing major, said there he was, walking along toward the BSS Building, minding his own business, not bothering anybody, when he heard a loud crackling sound and . . .

"I looked up and saw this huge mass headed at me," he said. "I ran 40 or 50 feet and there was this loud crash."

He turned to see the fallen branch, which at its base measured about three feet in diameter, lying across the cement path near the stairs. Rolandson looked up and saw the branch had started falling about 50 feet higher.

He then decided it was time for a cup of coffee to calm his nerves.

Dave Miles, a history major and "unofficial tree spokesman," said the fallen branch was the tree's protest against tree discrimination.

"They are not getting enough fertilizer, people carve their initials into them, and dogs lift their legs under them," he said. "And here, the Art Department strings toilet paper on them."

Miles said the trees have been planning to protest these injustices in some way and wanted to branch out into different areas.

"The trees want their own organization to gain equal rights," he said. "You see, they've been getting flyers from their brother Redwoods up north."

Miles said he saw Rolandson barely escape injury when the branch came down "like a huge club – so fast that if someone were underneath it, they would now be ready for the Biological Science Building."

Only 10 minutes after the incident, a crew from Plant Operations was at the scene to remove the offending limb. Before long, the branch had been chainsawed into smaller chunks and chucked into the back of an orange truck.

Howard Harris, assistant director of plant operations, discounted the theory of a tree rights upsurge and said the root problem was a combination of recent high winds, wood rot, water damage and the suspect tree's old age, estimated to be "about 100 years."

Don Scoble, director of University Relations, said SF State, like all other agencies, is insured against incidents like these, which are "the inevitable risk of having trees."

The suspect tree refused comment on the incident.

# CARP continues on two-day leases

CARP is back on campus, despite losing its status as a student organization. Treated as an off-campus group, this offshoot of the Rev. Sun Myung Moon's Unification Church must get written permission every two days from the provost's administrative assistant to hand out literature from a table in the Student Union plaza.

The Organizational Review Committee of the Student Activities Office suspended the group after a three-day CARP rally April 4-6 developed into a shouting match between the Vietnam Veterans Against the War and CARP. Some students complained of noise and harassment by CARP members.

Louis Murdock, director of student activities, said CARP's rally was ill-fated because they lacked a faculty adviser. The committee he formed suspended CARP April 6 for operating 3½ months without an adviser.

Al Willard, the provost's administrative assistant, quoted Title V, the state law on higher education, saying that any non-commercial group expressing opinions on politics or religion should be allowed on campus "subject to reasonable regulation as to time, place and manner."

CARP has distributed literature for two weeks without incident, Willard said.

Because of past student complaints about CARP, Willard is giving the group permission "two days at a time."

## —beecher

– from page one

Beecher wants PERS to make a special allowance in his case, and so does SF State. The administration has written the Chancellor's Office to support Beecher's claim, asking them to persuade PERS to make Beecher an exception or get the Legislature to pass a specific bill on Beecher's behalf.

Warren Rasmussen, Acting Dean of Faculty Affairs at SF State, said that although the administration backs Beecher in his pension struggle, the school can't help him much.

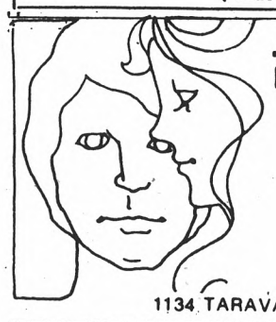
"All we can do is say 'Please do it,' and if they do, they do," said Rasmussen.

Although he loves teaching, Beecher said he will most likely have to retire after another year or two at the most. He suffers irreparable lung damage which has drastically reduced the oxygen level in this blood. He says he will never give up the fight for his pension rights and other benefits he insists he is entitled to.

"In the end I will not only be exonerated, I will be compensated. I am confident of that. Then I'll have total vindication."


CHARTER CENTER
391-0670

| | | |
|---|---|---|
| London | From 389* | 2 Month Eurail– |
| Frankfurt | From 439* | Youthpass 260 |
| Zurich | From 489* | Special discount fares to Tehran |
| Milan | From 498* | INTER–CONTINENTAL TRAVEL |
| Hawaii | From 199* | 150 Post Street–Suite 640 |
| | (*Plus Tax) | San Francisco 94108 |



SUZANNE'S
HAIR DESIGN PHONE: 664–0900

- PRECISION HAIR CUTTING FOR MEN & WOMEN
- PERMANENT WAVING
- HAIR COLOURING

1134 TARAVAL ST. BETWEEN 21–22 AVE., S.F. CA 94116

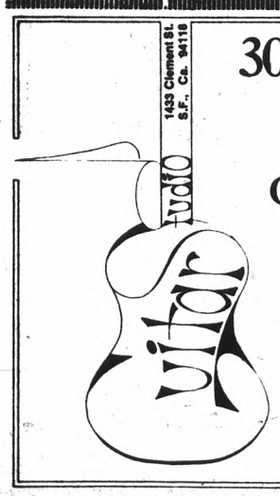
EMPLOYMENT
high income
and
business
experience
interviewing
ON CAMPUS
Mon. April 30 3pm
Library 434
Please be prompt

AL'S LITHO
Composition & Printing
101 Oak St.
SF, CA 94102
861-3239

TEMPLE BAPTIST CHURCH
3355 19th Ave.
(Right by Stonestown)
Sunday mornings:
9:30- Bible Study
10:50- Worship
Friday nights:
7:30- College Fellowship
& Bible Study
566-4080 Pastor Richard Jefferson

Like ADVENTURE ?

276-3211
or
757-9957
Try SPORT PARACHUTING
1st Jump Course Group Rates
STEVENS PARA/LOFT




30% Off—all Aria guitars
May 17 – June 17
Other Special Reductions
Guitars from $40 to $1050
385-0395
1/2 off any set of strings with this ad
(one per person)

"Extraordinarily fine and funny."
–Vincent Canby... New York Times

WOODY ALLEN
DIANE KEATON
MICHAEL MURPHY
MARIEL HEMINGWAY
MERYL STREEP
ANNE BYRNE

MANHATTAN

"MANHATTAN" GEORGE GERSHWIN
A JACK ROLLINS-CHARLES H. JOFFE
Written by
WOODY ALLEN and
MARSHALL BRICKMAN
Directed by
WOODY ALLEN Produced by CHARLES H. JOFFE
Executive Producer
ROBERT GREENHUT
Director of Photography
GORDON WILLIS

United Artists A Transamerica Company
R RESTRICTED – UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

NOW PLAYING
EXCLUSIVE SAN FRANCISCO ENGAGEMENT
A BLUMENFELD THEATRE
REGENCY II
LOW RATE VALIDATED PARKING
Jack Tar Hotel
1288 SUTTER STREET 776-5505
Shows at: 1:45 4:00 6:10 8:25 10:35
Bargain Matinee first hour only on available seating
Also playing at these selected Bay Area theatres

MILLBRAE Millbrae 697-4444
CENTURY 22 San Jose 984-5610
ALBANY CINEMA Albany 524-5656
HAYWARD CINEMA Hayward 786-3000
PALO ALTO SQUARE I & II Palo Alto 493-1160
ROCKRIDGE SHOWCASE Oakland 654-3600
FESTIVAL CINEMA 5 Larkspur 461-4842

MONDAY, MAY 14–ON, IN, & AROUND THE STUDENT UNION

student union programs

A Fantastic Creative Projects Forum For Students

# Texas Instruments
## Programmable TI 59

- Up to 960 program steps or up to 100 memories. When integrated with the Master Library Module delivers up to 5000 steps.
- Over 175 functions and operations in scientific, engineering and statistical fields.

Sugg. Retail $299.95
**Our Price** $239.95

LIMITED TO CURRENT INVENTORY

ONLY 6 IN STOCK!

NO RAIN CHECKS!

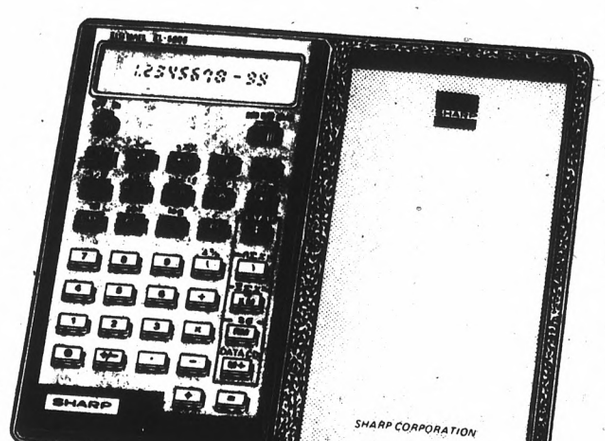
**Franciscan Shops**

your 'Advanced Campus Electronics' Center 23

# 1978 "Statistical" Calculator of the Year
# Sharp 5806

**Billfold Type**
**Advanced Scientific Calculator only**
**7.6mm Thin**

- 8-digit mantissa/ 2 digit scientific notation.
- Pre-programmed for 24 scientific functions.
- Statistical calculations
- Easy-to-reads Hi-Contrast LCD.
- Indicators for minus, memory, battery and statistical mode.
- Constant, chain, power, scientific and statistical calculations.
- 1,000 hrs. operation on 2 watch batteries.
- Soft vinyl carrying case included.




**Our Price**

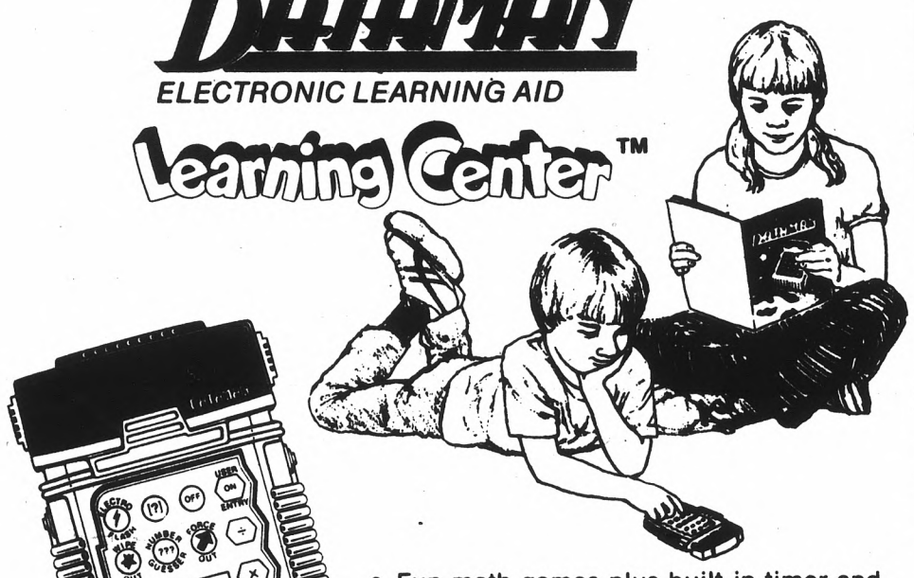
$28.95

OFFER EXPIRES JUNE 30, 1979

**Franciscan Shops**

your 'Advanced Campus Electronics' Center 27

TEXAS INSTRUMENTS
# DATAMAN
ELECTRONIC LEARNING AID
## Learning Center™



- Fun math games plus built-in timer and scorekeeper.
- DataMan$_{tm}$ offers multiple learning activities and math strategy games which can be adjusted to various achievement levels as children gain confidence and skill.
- Includes special 24-page illustrated activity book and iron-on decal.

Our Price $22.75

**Franciscan Shops**

your 'Advanced Campus Electronics' Center 38

# Hewlett-Packard's No. 1 Selling Scientific Programmable
# HP-33

- ★ 49 lines of fully merged keycodes
- ★ Editing keys, control keys
- ★ 8 user memories
- ★ 3 subroutine levels

**WE ARE YOUR HEWLETT-PACKARD SOFTWARE WAREHOUSE**

- **Battery Packs**
- **Libraries**

$93.50

OFFER EXPIRES APRIL 30, 1979
RAIN CHECKS WILL BE ISSUED

**Franciscan Shops**

your 'Advanced Campus Electronics' Center 16

# Franciscan Shops
**SFSU STUDENT UNION BLDG**

A NON-PROFIT STUDENT SERVICE ORGANIZATION

## Twenty-one of the 110 student groups now have office space in the building

# Three-year-old Student Union office struggle isn't over yet

by Randi Leffall

The Associated Students and 17 student organizations will try to combine their separate office space proposals before the Student Union Governing Board convenes today.

Both agree that the office contracts, which expire May 27, should be extended, but they differ on how long.

This comes after a proposal, which would have put all student clubs now housed in the Student Union into one gang office, failed before the board last week in an emotion-packed meeting.

The Students for Space Colaition, made up of 17 clubs occupying offices in the building, came up with a proposal which included blueprints of areas in the towers, basement and subbasement which might be used for student organization space.

This plan was part of a proposal which was also voted down last week by the board.

The other proposal came from the AS executive branch, and was put together by AS Administrative Assistant Ray Tompkins. The proposal asks that the board "fully utilize to its capacity" present gang office space by including new organizations."

It also asks the board to include representatives from the student organizations in the space-allocation process.

Both were passed separately by the Space Allocation Committee Tuesday, but without official approval.

The two groups, however, agreed yesterday to try to combine the two proposals into a stronger one with a better chance to gain committee approval.

The committee was scheduled to meet today at 11 a.m. to discuss this and other space allocation plans to pass on to the full board, which will meet at 2 p.m.

The two groups agree that there is no possibility that a solution to the space issue will be reached by the end of the semester, and allocation committee Chairman Deacon Butterworth said no action on the matter will be taken during the summer.

Tompkins said all the board could do in the time remaining would be to "sit down and work out a plan that sets criteria for space allocation." The same issue has confronted the board each of the last three semesters.

Tuesday's meeting was marred by a long debate over parliamentary procedure. Butterworth spent much of his time arguing with Tompkins over the correct procedure.

Butterworth became so frustrated at one point that he said "I'll use my own parliamentary procedure." Tompkins said Butterworth should use "Robert's Rules of Order."

Butterworth also bickered briefly with Richard Talavera, a member of both the board and the coalition.

In the past Talavera has aired his impatience with the committee, saying that it excludes input from other groups in making committee decisions. He has called for Butterworth's resignation as committee chairman.

Most of the student organization space problems began in April when the Space Allocation Committee submitted its own proposal to the Student Union Governing Board for approval.

The committee proposal met staunch opposition from all student organizations that currently have space in the Union and it was voted down by the board last week. Since that time student organizations have been designing their own proposals.

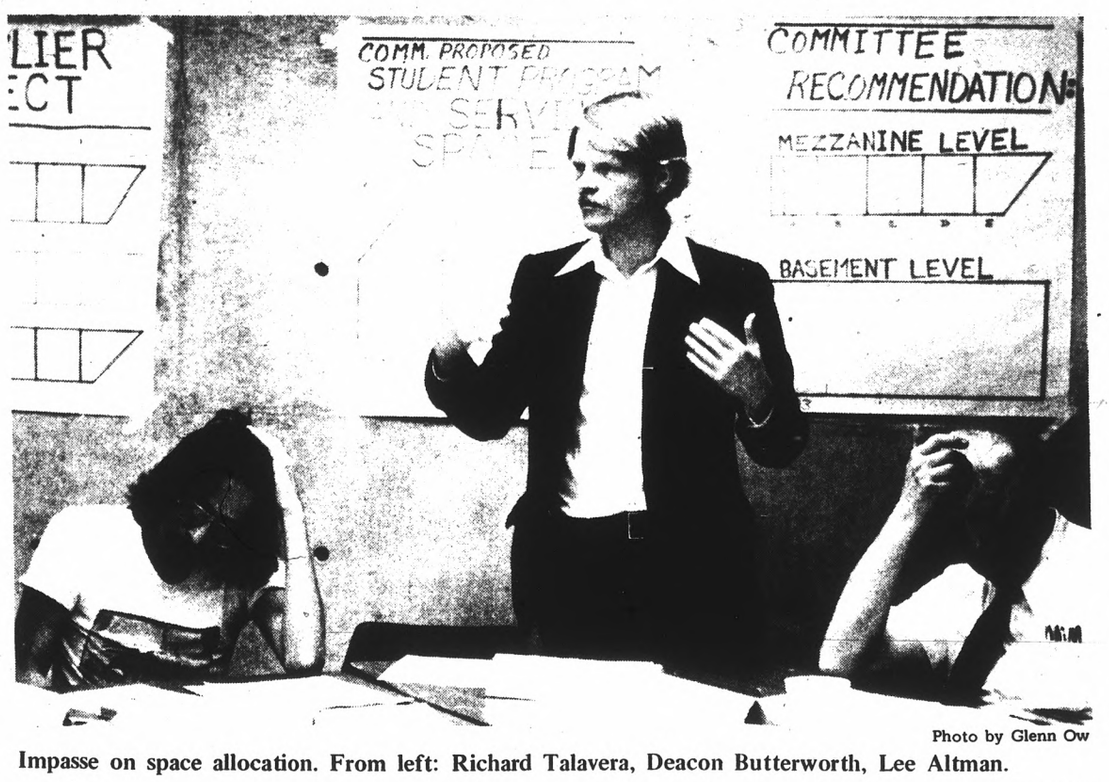



Photo by Glenn Ow

**Impasse on space allocation. From left: Richard Talavera, Deacon Butterworth, Lee Altman.**

## Correction

The May 3 issue of *Phoenix* in its coverage of the May 1 Spartacus Youth League forum incorrectly stated that the speaker was "a member of the Spartacus Youth League." Fatima Khalil, a Near Eastern communist woman militant, is on a speaking tour sponsored by the SYL.

Also, the several local trade unionists who acted as guards at the forum were volunteers, not hired.

*Phoenix* regrets the errors.

# Trading in blahs for activism in the 1980s

by Chris Donnelly

Let's face it. The 1970s are over. Barring major earthquakes, minor wars or a nuclear holocaust; we can safely assume the 1980s are here.

This being so, it is time to examine the new decade; that we may approach it armed with foresight – or forewarning, as well may be the case. When preparing for the future, conventional wisdom dictates an attempt to understand the immediate past – the foundations upon which the new era will be built.

Defunct decades have been the subject of numerous autopsies, and the '70s deserve no better. The unavoidable conclusion is the last 10 years, in contrast to the optimistic '60s, have marked a period of profound pessimism, both nationwide and here at SF State.

The decade began in earnest with the U.S. invasion of Cambodia. On the home front, the Cambodian incursion cost the lives of four unarmed civilians gunned down at Kent State while exercising their First Amendment rights.

As the presidential elections drew near, "peace" (with honor) was achieved in Southeast Asia, followed in due succession by the 1972 Christmas bombings of Hanoi and Henry Kissinger's co-reception of the Nobel Peace Prize for his starring role in the whole affair.

That Richard Nixon would dominate the early '70s was not entirely clear until his greatest triumph, the Watergate scandal, which sealed his place as the foremost martyr-who-became-president in our country's first 200 years.

The state of the nation was accurately reflected on most college campuses, including SF State. This school, which reached national prominence as a hotbed of the late '60s revolt, maintained its silence. It was a quietude born of fatigue, despair and a new realization that only the serious student could expect an economic advantage in a suddenly tight job market.

For those in college and elsewhere, the mid-decade Ford years held no surprises. Marked by his pardoning of ex-President Nixon, an aborted intervention attempt in Angola and Ford's disastrous campaign against a born-again Christian from the deep South, this period is best forgotten.

By the time Jimmy Carter arrived at the White House, the activist '60s of SF State were completely buried under the "I-oriented" trend of "Screw the world, I need a job." Business and engineering applications were up, liberal arts and political sciences were down.

After campaigning on a slate of honesty, morality and a good-ol'-boy style, Carter completed the decade's disillusionment by appointing a Cabinet recruited from major American corporations. His pragmatically based international "human rights" policy added frosting to the cake.

Now, all too soon, the one-thousand, nine-hundred and eightieth decade since the birth of Christ is upon us – but many of the lessons from the past seem inapplicable.

The futurists among us predict a decade of renewed action and turmoil. Despite our current national blahs and economic gloom, at least two SF State professors see signs of a hopeful future.

Associate Professor Anthony D'Agostino, who teaches a '60s class, sees "all sorts of renewed struggle around the draft, nuclear power and other issues. I hope the '60s mood of harsh antagonism is replaced by a more positivistic, harmonistic attitude."

Arthur Chandler a humanities professor who teaches the future-oriented "Frontiers" class and a resident expert on the subject of "tomorrow," said, "I have good feelings about SF State in the '80s. We were leading the country in the '60s, and we'll be on top of the heap in the '80s – mark my words!

"I see a revolution just south of here, in the Silicon Valley. (Santa Clara valley is the national center of micro-computer technology.)

"The man-machine interface is going to get very interesting in this decade. SF State, always an innovator, participated in the first telecommunications conference in the world."

For the Western world at large, Chandler offered the radical prediction of "space colonization. It's already on the drawing board. The Russians are now committed to it."

"The 1980s will see the realization of people spending a year or more in space, or at least the first steps."

Back here on Earth, today's student faces an uncertain future in an economically troubled nation. The frightening specter (which few dare seriously consider) of depression looms over the United States. Depression talk, common in the streets, remains unreported in the media – first to find a fad but last to catch on to the overriding trends.

A college degree, once an economic gold mine, has become only one prerequisite for jobs.

The current economic slowdown promises even less. The competitive edge a degree still offers becomes meaningless when there are no jobs to be found.

If this happens, student activism may rise again on a different front. Instead of shutting down schools over racial and foreign policy issues, future demonstrations may deal with issues of the pocketbook.

Whatever the issues, future student activism can only be a hopeful sign. The immediate future looks grim. Should students remain apathetic in troubled times, today's pessimism will be tomorrow's reality. But if history repeats itself, campuses across the continent will become focal points for political debate and national reassessment, and the future will be brighter for it.

# President's visit cost a pretty penny

by Karen A. Linsley
*Political Affairs Writer*

For the average citizen to attend a fundraiser, all he or she would have to do is pay the admission price and show up in appropriate attire. But when the President of the United States attends a social or political function, things get a bit more complicated.

Such was the case when Jimmy Carter came to San Francisco last Friday for the fundraiser for the family of the late Mayor George Moscone at the San Francisco Opera House. Be-

To accommodate all the expected reporters, White House staff representative Sharon Metcalf converted rooms 1578 and 1579 of the St. Francis Hotel into a press office. Her staff answered questions, and made sure all reporters who wished to attend the event had White House-issued credentials.

"Our basic job is to be as helpful as possible," said Metcalf, "but we control them (the reporters), they don't control us." Any reporters calling in early or late were told to call back, no matter how important they said the call was.

When the calls did start coming in at 10, four or five volunteers assembled to take the following information from reporters: name, age, sex, race, date and place of birth, present home address, employer, occupation and work phone number.

Metcalf explained that even though it might be illegal to ask such questions as "What is your race?" it was necessary because the more information the Secret Service had to identify a reporter the less likely the chance of a fatal mistake.

When the reporters arrived on Friday to pick up their passes, a Secret Service agent was there to check each reporter's identification individually.

After everyone had picked up their passes, it was off to the Opera House. Although the president was not due to arrive until 5:50 p.m., 11 squads of San Francisco police and an unknown number of Secret Service agents were assembled at every entrance to both the Opera House and the Veterans Building by 2 p.m.

Reporters started to arrive around 4:30 p.m. and as 6 p.m. loomed closer, things became more chaotic.

Eight o'clock finally arrived.

An eerie silence filled the Veterans Building, most notably the Green Room, which served as a press room. The mass of reporters had eaten all the food the White House staff provided within a half hour. The booze supply was almost depleted. Tables previously laden with typewriters, tape recorders, cameras, notebooks and film now sported empty film cans and dirty glasses.

Another presidential visit was over.

Haight Ashbury Center for Alcohol Problems
HACAP

LATEST STYLING & HAIR CUTTING FOR MEN & WOMEN
Layer Cut / Bob Cut
Blunt Cut / Shag Cut
Blower Cut / Gypsy Cut
Lioness Cut / Wedge Cut
The Woolies / The Natural
OPEN SEVEN DAYS
Experts in Permanent Wave and Hair Coloring
Hair Loft
638 Irving Street • San Francisco • (415) 566-2323

Join The Move To MICHELIN
SAVE ON FINE QUALITY MICHELIN STEEL-BELTED RADIALS FOR YOUR AMERICAN FULL-SIZE CAR, AMERICAN COMPACT, IMPORT OR IMPORTED SPORTS CAR!
PAUL'S BATTERY & TIRE CO.
4620 Geary Blvd., Between 10th & 11th Ave.
San Francisco, CA 94118 221-9100

Interesting openings at 30,000 feet.
Here's your chance to become a Pan Am Flight Attendant.
Pan Am thinks Flight Attendants should be a lot more than airborne waiters and waitresses. So we're looking for bright people with judgment and self-assurance, who can be of real help to the millions of passengers who fly Pan Am each year.
Besides in-flight activity, you could be working actively with Recruiting, Training, Public Relations, Labor Relations, Quality Assurance, Marketing, Administration and Language development programs.
If you qualify, your career would begin with an intensive five-week training program in Honolulu to prepare you for the challenges of being a Pan Am Flight Attendant.
Then watch your career take off.
Can you qualify to be a Pan Am Flight Attendant?
Are you:
☐ At least 18 years old?
☐ At least 5'2" tall with weight in proportion to height?
☐ A high school graduate or equivalent?
☐ Fluent in English?
☐ Able to speak and read another language?
☐ U. S. citizen or alien resident able to travel freely to all countries served by Pan Am?
☐ In excellent health and with vision no worse than 20/200 in either eye, uncorrected?
☐ Willing to relocate?
Applicants must not have been interviewed by Pan Am within the past 6 months.
For more information, call 800-526-4795. In New Jersey, call 201-837-7642. In Hawaii, call 800-526-7642. An equal opportunity employer M/F. Telephone numbers effective May 10th.
PAN AM
We fly the world the way the world wants to fly.

UMI

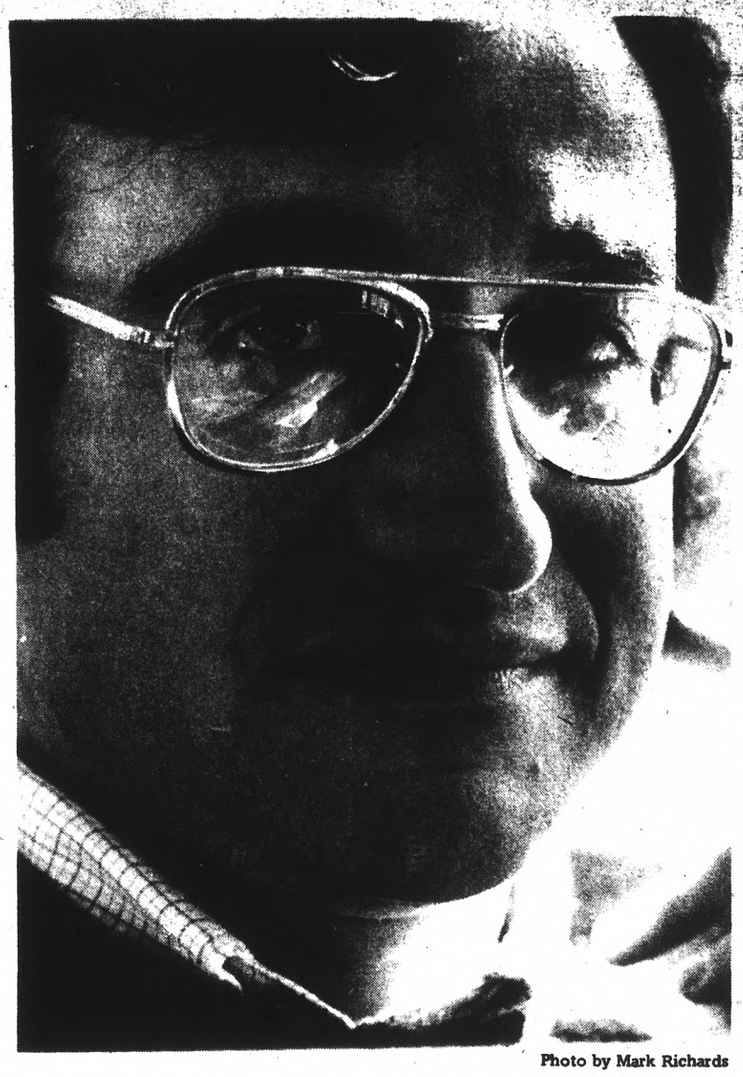


Photo by Mark Richards

Playwright Martin Epstein wants to teach people his secrets.

# SF State instructor talks of the roles he writes, lives

by Alice Tassie

To SF State instructor Martin Epstein, Shakespeare's famous quote, "All the world's a stage and all the men and women merely players," has deep meaning.

"We're always enacting roles, no matter how seriously. It's a game we all play. Here we are, I'm playing the writer and you're playing the reporter," Epstein said.

The 40-year-old Epstein studied literature at City College of New York before moving to San Francisco in 1960. He received his masters degree in Creative Writing at SF State and now teaches an undergraduate playwriting course here.

But his main interest is writing. He is currently working on nine plays and has had several produced locally.

About his play, "Autobiography of a Pearl Diver," which is currently at the Magic Theatre at Fort Mason, he said: "I don't want to leave the people with any message – I want to leave them breathing."

In one scene, a middle-aged suburban housewife is disillusioned about her life and becomes depressed after she fails in an attempt to commit suicide, as her husband's birthday present. Enter an enlightened auto mechanic: "Your problem is that you don't breathe correctly," he tells her. Then he coaxes her to breathe deeply, "to take in more oxygen." At that point, she finds new insights into her own life, as well as the lives of others.

The play is a serious comedy about a middle-aged couple who reflect on the disappearance of a long-lost son. "The guy from the *Examiner* thought it was about suburbia," Epstein said.

"As a teacher, I learned a lot about writing," Epstein said. "I've been teaching for 15 years and I often feel I really don't know anything, (that) I have nothing to teach anybody. But I know the possibilities between myth and reality and I can teach people my secrets. I learn these things and I feel compelled to pass them on."

Sitting in an old wicker chair in the center of his livingroom/bedroom, Epstein spoke quietly about his life and work. Hanging his leg over the arm of the chair he paused for a moment to stare at his blue tennis-shoe. Then he grinned widely, and seemed amused at talking about himself.

He laughed as he reflected on his youth in New York City. "For years I had no real vocabulary. I experienced things on a gut level – I just couldn't express myself – couldn't get it out into words. I was almost mute," he joked.

"I like playwriting because I can define the world in my deepest terms, finding images and presenting them in my deepest terms." He said he enjoys exploring the way people fake things.

He uses cliches in his plays purposely, saying, "I push beyond the normal. In playwriting one can create many different roles, and you push the roles til the things behind the characters come out. You create sensations – from the gut level. Maybe then people can see a little of themselves in the characters."

Epstein was 21 when he first came to California. After spending a few months in the Army Reserve he came out here with a friend. "I hated New York when I left. I've been in San Francisco for 19 years and every time I go back I fall more in love with New York. It's much more appealing to me now," he said.

In his first introduction to California, Epstein heard a teacher from SF State give an inspiring lecture. "Some people can just sum up how you feel all at once," Epstein said.

That is what motivated him to begin taking classes at SF State.

About writing plays, Epstein said, "It's something you get – something small, intense and it seizes you. A thought perhaps, or a word, it could be anything. You get that emotion in the beginning and you work from there.

"I work on one play until I get to what I call the loathing cycle and then I shelve it for awhile." He has three full length plays to date that he considers producible and five others that aren't. "It takes one to five years, once a play is finished, to produce it," he said. "Autobiography of a Pearl Diver" took 2½ years to finish and he said he was lucky to get it produced in a relatively short time.

Epstein has worked as an associate director with the San Francisco Actors Workshop and at one time co-founded his own theatre, Encounter. He has directed, acted, and written theatre criticism. His most recent play, "Your Back Yard, My Back Yard," was produced last year by the Bay Area Playwrights Festival.

# Here's a chance to influence campus policy

by Glenn Ow

Final exams week is approaching. For some it means tests, papers and projects; for others, early vacation.

This dichotomy has prompted the Academic Senate to question the value of final exams week, and it's sending feelers out to students and faculty to suggest alternatives.

Exam week has been an off-and-on feature at SF State for many years. It's been "on" for almost four years.

Department officials in the schools of Business and Science, among others, favor setting a week aside for finals because the 2½-hour exam periods allow instructors to test their students at length in one session.

Bernie Goldstein, biology professor and chair of the Academic Policies Committee (which is studying exam week), said many science instructors prefer having not only finals week, but also a "dead week of no classes, so students could use the time to prepare for finals."

But providing a dead week would require adding a week to the semester or taking a week away from instruction; Goldstein said some faculty have complained that final exam week already cuts into instruction time too much.

The committee is now polling faculty about exams week.

Its question for students:

*Do you wish to retain final exam week?*

The committee is also discussing the merits and drawbacks of credit/no credit, the single transaction form and variations on the fall semester calendar.

Last semester, more than 10,000 credit/no credit grades were awarded (7,938 credit, 1,915 no credit). The Academic Senate wants to know if the option is serving its original purpose.

When credit/no credit was introduced here almost nine years ago, the intention was to encourage students to take courses outside their majors without jeopardizing their grade point average.

Students *do* use credit/no credit for this reason, but they also take courses for credit solely to avoid a low grade. At least, that's one of the claims the committee hears.

"I don't think credit/no credit's being used in the intended fashion," said committee member and education professor Bob House. Another problem with credit/no credit, he said, is that other universities sometimes interpret a transfer student's "credit" grade as a "C," or even a "D."

The committee wants to know:

*Would you eliminate credit/no credit?*

*Have you used the credit/no credit option here?*

*Have you used it to avoid a low grade in a course?*

*Have you used it to explore a subject you otherwise would not have taken?*

*Is the current credit/no credit policy too lenient? Too strict? Just right?*

*What would be an appropriate sign-up deadline for credit/no credit?*

A single transaction form was introduced this semester, replacing the computer cards, to streamline registration. "But I like the old transaction card," said Goldstein, "because it allowed for personal student-teacher interaction on the first day of class, since the cards had to be given to the teacher.

"With the new form, students are automatically in the class. It's harder for teachers to identify the number of students taking the class, too."

An advantage of the new form is that it can be used for more than one transaction, be it enrolling in, adding or dropping a class.

The committee wants to know:

*Do you like the current form? The transaction cards? Can you suggest an alternative?*

Traditionally, fall semester classes begin after Labor Day and finals end a few days before Christmas. The committee is looking at schedule variations, each of which benefits students in different ways:

The semester could begin before Labor Day and end earlier, so students can find Christmas jobs and enjoy a longer vacation.

Another choice is to start instruction after Labor Day and hold finals after Christmas, perhaps in the second week of January. This way, students with summer jobs can work as long as they do now, and they wouldn't feel the pressure of finals before Christmas. The drawback is that students would have to return after the vacation to take finals, and the semester break would be shorter.

A third option is to begin before Labor Day, end with finals after Christmas and have a week off for Thanksgiving – a mid-semester break.

And, of course, we could keep the current schedule – the choice Goldstein said many faculty members prefer.

*Which of these schedules do you prefer?*

*Should Easter break be replaced with holidays spread throughout the year?*

Hand in your anonymous, written suggestions to the Academic Senate Office, New Admin. 555; the Student Union information desk; or to Bernie Goldstein's mail box in Biology 546.

The policy committee will continue studying these issues next fall.

## SF State students to study abroad

A record number of SF State students have been selected to study abroad next year through a special international program sponsored by the CSUC Chancellor's Office.

Thirty-eight students with majors ranging from business and international relations to art and creative writing were chosen from 60 applicants from this campus. The students competed against students from the other 19 CSUC campuses.

Competition for acceptance into the program is high, according to International Students Director Harry Freeman. Students must be sophomores, juniors or seniors, demonstrate language proficiency and an ability to adapt to a new cultural environment and have a minimum grade point average of 2.5.

In addition to reviewing the applicant's academic record, the statewide selection committee, of faculty members looks at home campus recommendations from instructors. The committee makes the final choices for all programs except for those in New Zealand and the United Kingdom, where selections are made by the host universities.

The International Program offers students the opportunity to pursue their studies at a distinguished foreign university in countries like the Republic of China, Denmark, Germany and Japan. Students spend two semesters overseas and can take up to 30 units which are transferable to their home campus.

ENTER MEDICAL OR VETERINARY SCHOOL IN AUGUST

"Pay on acceptance only."
W.H.O. Recognized
ORIENTATION BY
MATRICULATED STUDENT

For application & information, write:

PROVEN MEDICAL & VETERINARY STUDENT PLACEMENT SERVICE:
100 LaSalle St.
New York, N.Y. 10027
or call: (212)- 865-4949

ACCOUNTING AND FINANCE MAJORS
[illegible]

1/3 OF USA

FRESNO 209-233-7002
SAN FRANCISCO 415-543-1610
SAN JOSE 408-286-6888
SACRAMENTO 916-446-1330

CLASSES BEGIN JUNE 4

BECKER CPA REVIEW

MAKE-UP A CAREER IN COSMETICS

CALL MS. ERRICO

585-2662

centerfold

San Francisco State University
Volume 8, Number 4
May 10, 1979

## *The Stanislaus*

# Time is running out for the river

by Peter Farricker

Whitewater rafting. Fast, dangerous, thrilling, daring . . . gone! The destruction of the best whitewater west of the Mississippi is in its 11th hour.

The water of the Stanislaus River is already concentrating behind the New Melones Dam and the question now is how far upriver will the reservoir swell.

The New Melones Dam was finished in 1978 at an estimated cost of $337 million and if filled to its capacity, creates a reservoir extending 25 miles upriver to North Fork. The whitewater area is between Parrot's Ferry and Camp Nine.

Friends of the River, a non-profit organization formed in 1973, favors partial impoundment, up to Parrot's Ferry, 10 miles above the dam. Impoundment is the backing up of water to form a reservoir.

Partial impoundment is also currently supported by State Resources Secretary Huey Johnson and by 16 California congressmen, including Ron Dellums and Pete McCloskey.

Favoring full impoundment are agricultural interests who want the water for irrigation; power companies who want the electricity it would generate; downstream landowners who want floods controlled; and the Bureau of Reclamation.

In 1973 the State Water Resources Control Board ruled that filling one-third the capacity of the New Melones Dam would allow the Bureau of Reclamation to satisfy all the purposes approved by the board. The board disapproved impoundment specifically for the purpose of generating electricity or providing new water for irrigation or consumption.

In a subsequent suit, the Bureau of Reclamation has challenged the board's authority over any aspect of the dam's operation. A decision on this case will answer the full or partial impoundment question and should come within the next year and a half, according to Dick Roos-Collins, a spokesman for Friends of the River.

"We have a fair chance of succeeding, but most of the businessmen and farmers think the reservoir will be as big as it was intended to be. There is a strong silent force of developers who want to see full impoundment. Much of the land has already been bought around the proposed area," he said.

The Stanislaus River starts in the Sierra and accumulates much of its flow from the melting snow. As it leaves the mountains, the Stanislaus glides through the San Joaquin Valley toward its eventual enjoinment with the San Joaquin River near Modesto. The river is approximately 120 miles long and along its course it is impounded by 12 operating dams; almost half of its flow is diverted through canals, mostly for irrigation purposes.

According to Friends of the River, full impoundment will not only destroy the recreational areas but will also annihilate old gold rush camps, and Native American settlements and burial grounds, as well as threatening a species of spiders with extinction.

The Stanislaus' value is unparalleled when it comes to serving the recreational needs of the handicapped. "It is the only river in California where we can bring one chair right down to the water," said handicapped rafter Dennis Almasy.

"It's only dangerous after the first time," said Almasy, "because after that, you realize what could happen to you." There is also the unique

see page 4

# Keeping the wildlife alive

Weighing in at the Marine Mammal Center

Photographs by Scott Ludwig

by Judy Wasserman

Sharing a misty gray morning with a duck, or a foggy blue evening with the bobcats and deer evokes a faraway and mystical feeling. But it can be found just across the bay, minutes away from the city lights.

Through the efforts of local conservationists over the past 40 years, land development has been prevented along much of the Northern California coast. Although opposition from special interest groups has prolonged the struggle, the wilderness areas are nearby and thriving.

Congress ensured preservation of the wild when it passed the Wilderness Act of 1964. Under this Act, three federal agencies – the Forest Service under the Department of Agriculture, the National Park Service and the Fish and Wildlife Service under the Department of the Interior – were given authority to specify wilderness regions from among the lands they managed.

Out of 242.8 million acres managed by these agencies, 14.8 million acres have been set aside for preservation. And another 470 million acres will be studied over the next 15 years to assess their wilderness potential.

Wilderness designation doesn't restore losses, it only provides for closer regulation of the land.

And California, a land of diverse terrain, has crammed into its 100 million acres vast agricultural lands, producing commercial forests, sprawling military bases and accommodates 22 million people. Yet nearly one-fifth of the state remains wild, and so far Congress has designated 2.7 million acres of federal land as wilderness.

But this is still a thin, red line of designated areas, reserves and national parks in which animals can find sanctuary.

San Franciscans are fortunate, for they have a "park next door," says Christine Hoephner, a naturalist ranger for the Golden Gate National Recreation Area (GGNRA) housed at Fort Cronkite in Marin County.

On this 8-square mile area called the Headlands sit two important sites which go far in aiding wild animals. One is an animal sanctuary and the other is a hospital for injured marine mammals found washed ashore along the California coastline.

The sanctuary, set in 2,138 acres, is called the Gerbode Preserve. Habitat, not hiking, is the focus of this area and it is "maintained as a wildlife site," said Hoephner. No vehicles are allowed and since few trails have been constructed not many hikers venture in. So animals which inhabit the preserve, such as the mountain lions, bobcats, cougar, red fox and deer are free to roam.

The bobcats, says the park ranger, are those "cute, fat, adorable little guys," who come closest to the roadway. "If you just walk in about half a mile," she said, "you may be able to see some." Most of the other animals dwell further inside the preserve.

But those cute little critters almost met with disaster. It was during the 1960s that Gulf Oil purchased this parcel of land from the military, intending to develop it into a "new town" called Marincello fashioned after Reston, Va., another Gulf Oil-planned model city. Like Reston, the Marin County land was to house about 20,000 residents and contain commerce and light industry.

Martha Gerbode, a well-known local conservationist, and a group of Marin residents fought the development. They decided they liked a taste of wilderness in their backyards.

At that time, according to Hoephner, "No one was actually sure whether the area would remain undeveloped." But Gerbode, a woman with time and money, kept working and apparently had the political connections to finally convince "the powers that be" to keep it uninhabited.

The Nature Conservancy, a nationwide, non-profit organization which acquires land for the sole purpose of seeing that it remains in its wilderness state, purchased this parcel from Gulf Oil when the company decided to give up the fight. According to Carol Blanton, staff legal assistant for the Conservancy, the land was named in memory of Gerbode, the now-deceased conservationist, and transferred to the GGNRA free of charge in 1974. In California alone, the Conservancy owns 32 preserves, including a 4,000-acre parcel in the Big Sur area. They give or sell "about one half of our lands to the government," said Blanton.

The Headlands have varied terrain. "We have the chaparral, but we also have the seashore," Hoephner said, so there are animal species characteristic of both environments living together.

Near the preserve and across from the ranger station is a small beach area and Rodeo Lagoon, also part of the GGNRA.

"If you come here in July or August," she said, "you'll see brown pelicans coming in. They nest on the lagoon until late fall."

The lagoon, for those not versed in the ways of the country, is separated from the ocean by a small bit of beach that periodically breaks during the winter when the rains accumulate, and consists primarily of brackish water, a mixture of salt and fresh water from the rains. The water rises high in the lagoon and breaks through to the beach, referred to as the barrier beach.

"The water in the lagoon flows out," Hoephner said, "and then it's flushed and refilled with salt water."

Also common to the area are snowy egrets, a shore-feeding bird which walks along the edge of the water and picks up bits of marine life usually algae and small fish.

The ocean and its complex network of

PAGE 2 CENTERFOLD

coastlines, with their rocky intertidal areas and sandy beaches, are home to many species of invertebrates, fish, birds and mammals.

But an occasional wave will leave behind one of its own to die on the sandy beaches.

These injured, orphaned or distressed mammals are rehabilitated by the California Marine Mammal Center (CMMC) in the Marin Headlands and are returned to their natural habitat.

"If you do find an animal in this condition," cautioned Holly Garner, CMMC assistant curator, "do not attempt to drag it back into the water. This would be like signing its death warrant." Instead, she explained, call the Center at 561-7284. They are officially open daily from 10 a.m. to 4 p.m., but usually longer.

Mammals are recovered along the coast from Mendocino to Monterey and quickly transported to the Center. Because the mammal is a wild creature it is given a shot of Valium enabling rescue workers to lift it onto a truck unhindered.

Once back at the Center the mammal is put on a special liquid diet consisting of minerals, fish and vitamins. Its condition is then assessed by Dr. Marty Fields, staff veterinarian, and necessary medical treatment is started. Blood is drawn from every incoming animal, to be analyzed by Fields and sent to various labs in the area.

Many of the distressed animals are newborn pups. Either they've lost their mothers and will not be nursed by others or are unable to leave with the rest of the herd. In this case, "we must force-feed them," said Peggy Combs, a volunteer, "and teach them to swallow, and it's not easy when they've got jaws and teeth." Elephant seals have about 500 pounds of strength in their jaws alone, Combs added.

Sometimes it can take weeks before the technique is mastered by the young pups. People do get hurt, Combs said. "The animals chomp and will hold right on." Combs, who was chomped on by Zonker, the Center's mascot of sorts, now tends to be more careful when feeding her "babies."

Most mammals are rehabilitated and then released into the ocean, but with some this is an impossible task. Zonker, a 4-year-old California sea lion, is partially blind and epileptic and cannot survive either in the ocean or the zoo because he is apt to drown. He will remain at the Center.

It is not only an animal rehabilitation center but also a place for research and education. Not much information is available on the marine mammal, hence CMMC is now an important data bank for information on the animals and their diseases.

The Center is a scene of constant activity and sounds. The loud, gutteral belching sounds of the California sea lions drown out the more fragile bleating noise of Sasha, a rare northern fur seal.

Because such a variety of marine mammals exists along the California coastline, the Center is home to seals and sea lions alike. In fact, California is one of the best places for observation outside of the arctic and antarctic regions. Harbor seals can be seen along the entire coast, elephant seals weighing up to 6,000 pounds breed on Ano Nuevo Island off the southern San Mateo County coast and California and steller's sea lions can be viewed at Seal Rock in San Francisco.

But because the world's human population will increase from four billion to seven billion by the 21st century, mammal species like the sea otter will have to be protected or they will be caught in the crush, disappearing forever.

"They are a sensitive species," said Combs, who has been a nurse during the week and a weekend volunteer at the Center since 1976. "If they don't have their restricted areas they won't be able to breed successfully."

Close to extinction before the start of the 20th century, the sea otter was hunted for its pelt. But a small herd managed to survive and has since steadily grown around the Monterey Peninsula. Now protected from commercial exploitation, the sea otter has been saved.

"Target, target," yells Bob Wilson, an attorney who has volunteered his time since 1976. When Zonker's mouth is on "target," Wilson gently places a fish within his reach. Without so much as a chew the fish slides down the animal's throat. Zonker is fed twice daily, although the others receive food three times a day. Most go through at least 10 pounds of fish a day. Since the Center is home to 20 marine mammals the food bill adds up.

The price of food for the animals has gone up as much as food for people. Smelt, herring or mackerel are bought from Marine World and cost approximately 44 cents per pound, up 100 percent from two years ago. The Center pays about $1,000 a week for food.

In its first year, CMMC spent $5,000. Last year it jumped to $30,000 and this year will reach an all-time high of $50,000.

Because April and May are Harbor seal breeding seasons, the number of animals at the Center is at its highest. Animals stay anywhere from two weeks to four months before being released. Last year 71 animals passed through and, according to the assistant curator, there will be more than 100 this year. Only two animals have rebeached themselves – Zonker and Sasha, a rare northern fur seal.

The facility, a former Army Nike missile site, is nestled on seven acres of National Park Service Land, surrounded by rolling hills with a panoramic view of the Pacific. Although it is located within the GGNRA and near the Headlands ranger station, it is not federally owned or operated. Instead, the Center pays $5 rent to the GGNRA for a five-year period.

The Center has a supporting membership of 2,000. This and private contributions are what keep the Center going. It receives no government funding.

Lloyd Smalley, the Center's creator and director, two other workers and a part-time veterinarian are the only paid workers. Six to two dozen others volunteer their time.

Many of the workers like Combs or Garner, the assistant curator and an SF State alumni who majored in physical education, did not have previous knowledge of or experience with marine mammals.

"We've learned from experience," said Combs. Garner, who started out digging pools and mopping floors, has since spent time visiting the Farallones, researching marine mammals like elephant seals and steller's sea lions.

A previously unknown elephant seal skin disease was discovered by workers at the Center. Because such extensive material is gathered and kept by the Center, it is now a widely-used source for marine mammal information. A paper was recently presented in Florida on the newly discovered skin disease.

Within the past year the Center has procured a fairly extensive set of laboratory equipment. Its effectiveness in gathering data necessary to fight these animal diseases will grow as facilities improve.

Like people, the animals can get depressed. According to one of the volunteers, "the animal will turn its back on you when depressed and can even die from it." Because some of the mammals like the California sea lion are gregarious, they tend to "like company."

Not only have the sounds of classical music been heard flowing in the wind but at times, "we have even read them the funny papers," which Combs said took them out of their depressed state.

*To get to the GGNRA at Fort Cronkite, drive across the Golden Gate Bridge on 101 northbound and take the Alexander Avenue exit (first one after Vista Point, following the signs for GGNRA. Hours of operation at the ranger station are 8:30 to 5 seven days a week. More information is available from the rangers or park volunteers at the ranger station directly across from the beach.*

CENTERFOLD PAGE 3

UMI

# The best whitewater west of the Mississippi

from page 1

rafting duo of Bob Metz and Dennis Fantin. Unique because one is blind and steers the boat, and the other is a quadraplegic who tells him where to steer. They have never capsized.

The defeat of Proposition 17 in 1974 was a major victory for the side of full impoundment. Had it passed, claimed Friends of the River, certain portions of the Stanislaus would have been designated components of the California Wild and Scenic Rivers System. Hence, no construction or operation of a "flood control structure" which would substantially diminish public use of these portions of the river would be allowed.

According to Friends of the River, a survey conducted before the 1974 election showed that 59 percent of the voters questioned said they intended to vote against the dam and 78 percent said they felt the proposition's wording was confusing. A misleading advertising campaign by opponents claiming defeat of Proposition 17 would "Save the River" added to the confusion. The proposition lost, 53 percent to 47 percent.

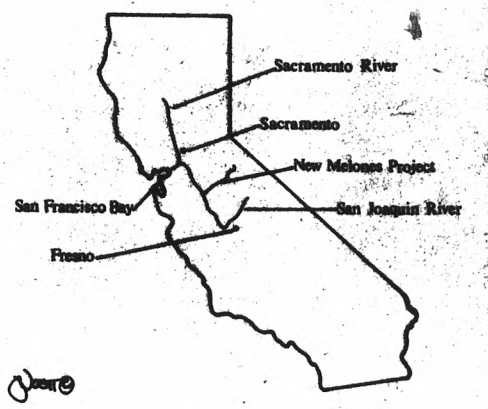
Rafting on the Stanislaus River.

**This past Sunday, Friends of the River sponsored a rolling parade in Golden Gate Park. The purpose was to have fun and at the same time educate people about what is happening to the Stanislaus.**

**Skaters, bicyclers, joggers and jugglers got together and, led by a river on skates, "rolled for the river." There were cheers of "Gimme an S . . . Gimme a T . . . Gimme an A . . .," as well as banners urging people to "Save the River" and to continue the "Trips for Crips."**

**Many seemed to join the parade just because it was there. When they found out what was going on they disappeared and missed a New Game, a short speech by Friends of the River member Alexander Gauguine and a letter-writing effort to Sen. Alan Cranston and to other congressmen.**

**The message: It's getting late for the Stanislaus River and for its friends.**




**Holding hands across the old Highway 49 bridge, now underwater because of water backup from dam.**

**PAGE 4 CENTERFOLD**

SONIC SPEAKER SYSTEMS
Are One of the

# NATION'S LARGEST SELLING SPEAKER SYSTEMS

Giant Size Cabinets give Rich Resonant Sound to fill even the largest Room.

**$149 each ($298 for the pair.)**

Although these Speaker Systems are rather large for the average room, their beautiful walnut grain color blends well with any Decor. Model P-800

# This is marantz's Big One!!!

**[Model 2238B]**

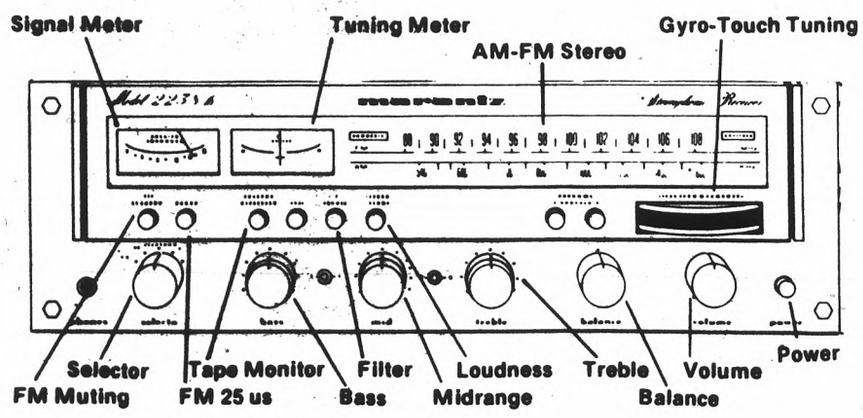
**At a price so low, It will shock you, and drive other Stereo Dealers Insane!!!**

80 WATTS RMS!!

This Powerful AM-FM Receiver has 40 RMS watts Per Channel (times 2 ch.) into 8 ohms minimum continuous power output from 20 Hz to 20,000 Hz with no more than **0.05%** Total Harmonic Distortion.

Go to Any Stereo Store in the City, and ask if they will sell you this same receiver, (Brand New), for less than the Manufacturer's list price of $370.00

**But now you can buy this great Marantz Receiver, [Brand New in factory sealed carton], for only . . . . . $1 [that's right, only one dollar],**




when you buy one pair of the speaker systems shown above, at the price Advertised above. Your cost for the Speaker systems above is **$149.00** each, for a total of **$298** for the pair,

plus $1 for the Marantz. Thus, your complete cost for the complete 3 piece **group** is only . . . . . **$299**

# SUNSET STEREO

*Our 12th Year of Serving San Francisco*

**2555 Irving Street - San Francisco**

# Why students protest the Livermore lab

by Sherry Posnick

They came from everywhere with no promise of reward. The rank-and-file demonstrators: the students, long-hairs and elders who gladly discarded their day-to-day routines to brave rain and a gas shortage to protest last weekend at the Lawrence Livermore Lab.

To the mass media who interviewed Daniel Ellsberg and UC Weapons Labs Conversion Project leaders, the students were only numbers in the crowd count of 3,500.

But the people at the lab Saturday weren't just clones of the '60s screaming, "No more nukes!"

Mathew Morse drove from SF State because he wants the lab – one of two in the country participating in nuclear weapons research – converted to a non-radioactive energy source.

"I'm concerned about the terrors of nuclear power," Morse said, turning to his girlfriend, Susan Mattmann of Oakland.

"I feel when people don't have money like the companies, we have to use our numbers and our voices," she said.

The lab is surrounded by 13 active earthquake faults, contains an estimated 600 pounds of plutonium and houses 60,000 workers – 13 of whom have gotten a form of malignant skin cancer in the last decade.

> 'They're beginning to see the paranoid freaks were right.'

Amy Samelson, a Greenpeace member from Foothill College, car pooled with friends from Stanford. "I want to see this place shut down," she said.

The lab site is surrounded by aqueducts that provide drinking water to the Bay Area.

Michael Lane, an SF State student and American Indian Movement member, came because he wanted to spread the word about the radiation he said is poisoning his people.

"The majority of uranium mining takes place on Indian lands," he said. "Radon 222 gas is emitted, giving cancer to the miners, mostly Indian and Chicano."

Lane said there have been 100 birth defects at Laguna Pueblo, N.M., where uranium is being strip-mined.

"They build a little mountain by mining," he said. "It's still radioactive and it gets into the water and air."

Mike McCombs, a 1974 SF State graduate now at Chico State, drove to the rally alone.

He wants disarmament. "Unless the United States and Soviet governments change their policy, there will be nuclear war in 10 years," he said. "I had to wait a half-hour in gas lines to come here, but for something like this you do what you have to do."

Of course, Ellsberg spoke: "We're enlisted in a suicidal cult. So far it's only a rehearsal."

There was also Lawrence Ferlinghetti, out in the open like the book he wrote on Three Mile Island.

"I see a lot of people from the anti-war movement," he said. "They called us paranoid freaks then, and then came Watergate. After Three Mile Island, they're beginning to see the paranoid freaks are right."

Steve Ladd, chief organizer of the demonstration, said it took minor protests just to reserve the protest site.

"There was a lot of confusion as to who had responsibility to give permission. The lab doesn't have the power to say no, but it seemed to have a lot of influence until we talked to the Chancellor's Office."

The UC system oversees the Livermore lab.

Although the turnout was less than expected, Ladd said he was pleased, considering the gas problems and the drizzle.

"It's a real testimony to people's commitment," he said.

# Quake theory pinpoints danger in California

by Kevin Bell

A great earthquake is due in California, and the chances are 50-50 that it will be at least equal to the one that devastated San Francisco in 1906. At least, that is the prediction of a UC seismologist.

"I think the evidence is much stronger than 30 or even 10 years ago that a large earthquake is imminent," said Bruce Bolt, head of the UC Berkeley Seismographic Station. "Time is running out."

Bolt's warning was contained in a 10-page statement released last week by the California Seismic Safety Commission. He based his estimate on new geological evidence which, he said, shows that earthquakes of magnitude 7 or greater on the Richter scale can occur on a major fault along any section that has not had a major earthquake in 200 years.

"We received a tremendous number of calls from people the day after the statement was released," said Robert Uhrammer, research seismologist of the commission. "This is unusual, since Californians are generally blase about the possibility of a quake."

The seismic commission is a 17-member body established in 1974 to coordinate earthquake planning and propose changes in state and local building ordinances. Bolt says Californians should work toward a "steady state" of earthquake preparedness and that the hazards of earthquakes must be reassessed in California.

The first line of evidence cited by Bolt is the historical record. He said there were more large earthquakes in the last century than in this century thus far. Last century's heavy quakes included two on the Hayward fault in the East Bay in 1836 and 1868, one on the San Andreas fault near San Francisco in 1868 and one on the southern San Andreas at Fort Tejon in 1857.

In contrast, only the 1906 San Francisco quake and the 1952 Kern County earthquake in this century rank as major. Which could mean that nature has some catching up to do along the major fault lines.

The second and most recently developed evidence was obtained by studying the beds of soil that form through the process of liquefaction. Bolt said these indicate that major earthquake disturbances occur on the average of every 200 years.

The third line of evidence is the unrelenting buildup of strain along the state's north-south system of faults.

"The San Andreas fault is moving at a rate of five centimeters a year," said Bolt, "and there can be no doubt that strain is building up in the rocks like the tightening of a spring."

According to Bolt, this evidence indicates that even though there have been major earthquakes along California faults in this century, there are many sections of these faults where large quakes have not struck for hundreds of years. He said those spots are where new earthquakes are due.

Although seismology is far from being an exact science, Uhrammer and others believe that with adequate research, earthquake predictions could be as accurate as weather predictions are today. That research may not come in time to save the California Seismic Safety Commission, however. The commission is among those agencies that would be eliminated at the end of the year under economizing plans of Gov. Jerry Brown's administration.

# Enrollment rise forecast for summer school

by Hamilton Leong

While campuses throughout the CSUC system are feeling the squeeze put on by Proposition 13, fiscal conditions of SF State's summer sessions program have greatly improved.

The self-supporting program, which has operated in the red in the past, shows a surplus of close to $25,000 and last year's enrollment was up 12 percent from the previous summer.

Half of the increase is due to the community colleges' decision not to hold summer classes," said Program Director Gary Penders. "We had students here who would have otherwise gone to City College (of San Francisco) or San Mateo if they were open."

This year City College again canceled its summer program. Junior colleges in San Mateo and Contra Costa counties, which did not hold classes last summer, have scheduled only 75 percent of the number of classes offered in 1977.

Nearly 10,000 students attended 1978 summer classes at SF State, totaling 32,541 credit hours – highest in the CSUC system. Long Beach was second, with 29,991 credit hours.

Even more students are expected to attend this year's summer sessions.

"This year we mailed out 100,000 advertisement cards to neighborhoods in the city and northern peninsula," Penders said. "So far, we got back 7,400 responses, and that's a very successful rate for a direct-mail campaign.

"A great deal of our success has to do with getting the word out and letting the community know about us," he said.

The gas crisis may immobilize many Bay Area students and force them to attend SF State, which is easily accessible by public transportation, said Newman Fisher, associate dean of the School of Science.

The summer sessions program has also expanded, and fewer classes have been cancelled because of a change in the wage schedule for instructors.

Prior to 1976, a minimum of 25 students had to have been registered in most summer courses taught by professors and 16 students for courses by lecturers, or the class would have been canceled.

**Gary Penders, director of Summer Sessions.**

But three years ago, the Chancellor's Office approved a plan allowing classes below the minimum size to be held as long as the instructor agrees to a proportional cut in salary. Faculty, however, do not receive additional compensation for high enrollment.

Of the $40-per-unit tuition charge, $1 goes toward Student Union and Associated Students fees and another dollar for the cost of keeping the Library and Health Center open. Penders said 70 percent of the remaining $38 goes toward the instructor's salary.

Penders noted that the cost of some classes, particularly in the School of Science, exceed the tuition, but "we offer them anyway to make sure we have a variety and a good program."

Highlights of this year's summer sessions include courses from the World Arts Academy, a cultural arts program. "We'll have experts from all over the world coming to teach creative arts, physical education and humanities," said an enthused Douglas Gallez, summer coordinator for the School of Creative Arts.

Among the courses in World Arts are Shakuhachi, instruction in the bamboo flute to be given by a musician from Japan; and Khyal singing taught by an artist from Bombay.

The Biology and Chemistry departments are offering some lower division classes for community college students and SF State students who were unable to enroll into these courses during the semester.

Classes ranging from Federal Income Tax Return to Emotion and Stress are scheduled for the new Downtown Center. A majority of the 40 courses planned there are in the liberal arts.

## —action

— from page one

A state senate committee passed a bill Tuesday that would require women to wait 24 houts before getting an abortion, in order to hear a doctor give a detailed description of the operation's effect on a fetus by a doctor.

"What we have here is a difference of opinion as to the correctness of the (hiring) decision," said Gerber.

"There was no question that she had excellent teaching credentials," Mustart said.

But Marvin Gerber, representing the university in the grievance action, observed that Felton failed to obtain her Ph.D. within the stipulated time. In 1976, she was fired but rehired the following year as a meterology lecturer.

## Acting president named at Chico

CSUC Chancellor Glenn Dumke last week appointed Robert L. Fredenburg as acting president of Chico State University.

Fredenburg will replace Stanford Cazier, who is leaving this summer to take over as president of Utah State University.


Person-Wolinsky CPA Review Courses

A GOOD CPA REVIEW COURSE SHOULD CUT THROUGH THE MAZE OF MATERIAL. OURS DOES!

• LEARN TO SUCCEED WITHIN ONLY 10 WEEKS
• WAIT FOR OUR LATE FEB. & AUG. STARTS

For information and free sample contact:
(415) 391-4131
Locations Coast to Coast

2/3 PASSING RATE*
*Based on our survey

hand crafted jewelry of unique design
KC
Kurt & Carol invite you to visit our display of fine handcrafted jewelry ✧ As the designers & goldsmiths we take special pride in our creations ✧ From simple wedding bands to intricate designs ✧ All our hand crafting & jewelry repair are done in our shop ✧
K.C. ARTWORK • 2032-A UNION ST. S.F. CA 94123 415/563-4893

Prepare for the: SEPTEMBER
MCAT
Call Days Evenings & Weekends
Stanley H. KAPLAN 433-1763
Educational Center ONE SECURITY PACIFIC PLACE SAN FRANCISCO, CA. 94108
TEST PREPARATION SPECIALISTS SINCE 1938
For Information About Other Centers In More Than 80 Major US Cities & Abroad
Outside NY State CALL TOLL FREE: 800-223-1782

FAMILY SAUNA SHOP
Bring this ad in between noon and 4 p.m. any day of the week and take a sauna at our special rate of $3.00
Remember Wednesday -- Student Discount
2308 Clement St. 221-2208 Noon to 10 pm, closed Mon.
1214 20th Ave. 631-3600 Noon to 10 pm, closed Tues.

SUMMER JOBS
STEP INTO TEMPORARY EMPLOYMENT
Register NOW! Choose short or long term assignments. Work and have fun in the sun. Bonuses, Friday pay, placement in the financial district. WE WANT YOUR SKILLS!
CLERK, TYPISTS (45 wpm), SECRETARIES, RECEPTIONISTS, MAG OPERS, CRT/KEYPUNCH OPERS, TELEX.
DON'T DELAY ! CALL NOW!
982-9880
TOD TEMPS 44 MONTGOMERY 2nd FLR

Pledge XX.
The only prerequisite for joining the XX Fraternity is an appreciation for the strong character of real beer. The rich, distinctive taste, unique color and freshness you won't find in any other import. And a light, natural carbonation that won't fill you up.
Join the uncommon fraternity. Discover Dos Equis. The uncommon import that stands out from the crowd. Just like you.
DOS EQUIS
The uncommon import.

# Peru: the revolution that couldn't

**by Donald Barnhart**
*Social Science Professor*

Ten years ago, Peru stepped into the global spotlight. For the first time in Latin American history, a commanding general announced to the world that he would lead the nation's armed forces not to preserve the status quo, but to launch a "non-Communist, non-Capitalist, non-violent, nationalist revolution."

In a midnight coup Oct. 3, 1968, the elected government representing bourgeois industrial, financial and landowning interests was overthrown.

## Analysis

My first opportunity to gain first-hand information about the course of revolutionary change came shortly afterward. Peruvian colleagues invited me to spend the 1970-71 school year as a visiting professor in the Economics Department of the National University in Arequipa. I spent a full year in Arequipa – the second largest city of Peru and the center of the southern region.

It was immediately evident that the view of a classroom professor from a provincial capital was quite unlike that of a short-term tourist on one who lived and worked in Lima. Metropolitan Lima has 8 to 10 times the population of the second largest city. It also monopolizes the nation's political power and concentrates 60 percent to 80 percent of everything thought of as modern – industrial output, consumption of energy, registration of cars and trucks, amount of bank deposits, newspaper circulation and more.

Since Lima attracts an unending torrent of migrants from the rest of the country, the problems of poverty and unemployment, and the acute shortages of housing, water, electricity, schools and paving are all so evident that no one can deny the imperative need to build and improve as rapidly as possible.

Yet those who think Lima is the heart, body and soul of Peru ignore the national realities. The country is divided longitudinally into three parts: a narrow coastal strip creased by 52 streams; the massive Andes mountains, whose railroad and highway passes are higher than Mount Whitney or Pike's Peak; and a vast, trackless jungle.

Perhaps one-third of the nation's population and 80 percent to 90 percent of those who live in many mountain and jungle areas are monolingual Indians. The wide range of ecological and ethnic types produces not only a rich mosaic of subcultures, but also fierce resentments against the internal colonialism emanating from Lima since the time of the Spanish conquest and strong feelings of localism and regionalism.

In spite of the appalling poverty in the barriadas which is so shocking to visitors, one must remember that the levels of living are significantly lower in the small towns and rural areas from whence the migrants come.

The revolutionary government set out to change all this. Its goal was a profound,irreversible structural change to end poverty, colonialism and dependency.

Five fundamental changes were envisaged: transformation of the government to make it more dynamic and effective; a transformation of the nation's economic, social and cultural structures to eliminate poverty and assure individual human dignity; to make the government the leading sector in this revolutionary struggle; to improve the moral fiber of the people by establishing fully the principles of authority, respect for the law and the rule of justice; and to raise the level of consciousness of all Peruvians by promoting harmony and the integration all into a democratic nation in which there would be no special privileges.

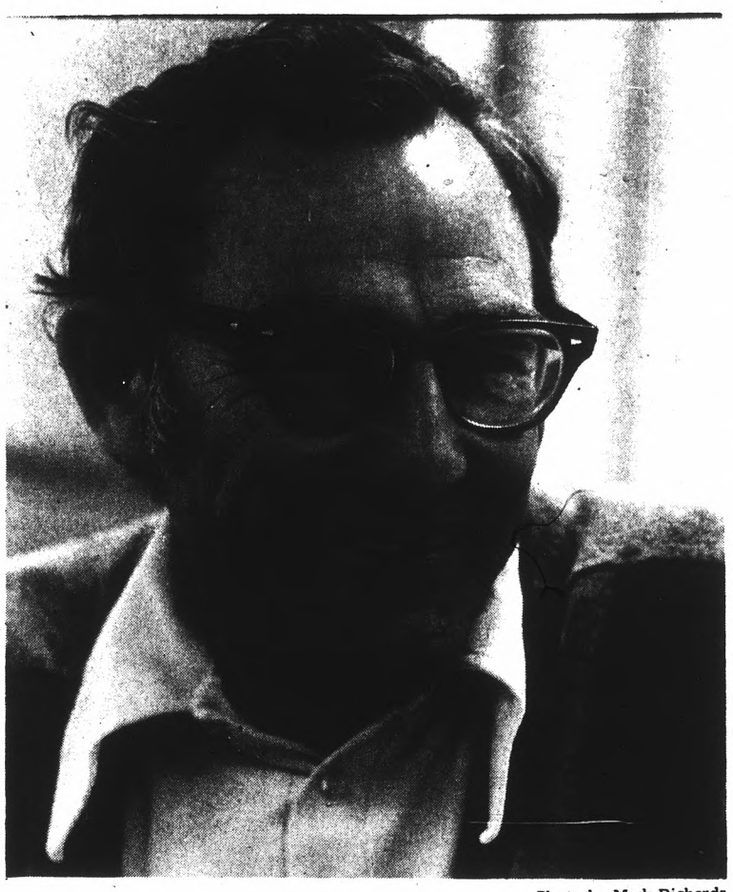


Photo by Mark Richards

**Donald Barnhart says revolution hasn't solved Peru's troubles.**

The first thing I learned is that the revolutionary government is unanimously loathed and blamed by the civilian population for the country's manifold woes. Literally no civilian I talked with in six months had an appreciative or enthusiastic word to say about the governing elite.

The second thing I learned is the real meaning of inflation. Can you imagine what it is like to live on a fixed income and watch prices rise 70 percent and 80 percent in one year?

The price of mailing letters home simply doubled from one Saturday afternoon to the next Monday morning.

Another thing I learned is how difficult is the task of using effectively a visiting professor. Seven years ago I taught as a classroom teacher in Peru and it was one of the most rewarding educational experiences of my life. The head of the Economics Department and six of the economics professors at the National University were among my students seven years ago, yet I received not a single invitation to talk to a class on this visit. The reason? I am a known, card-carrying representative of American capitalism.

One of the most striking changes that has occurred in the last generation is the degree to which leftist and Marxist perspectives have come to dominate Latin American university thought. Since 1923, the student organization at the National University has been under the continuous control of some type of Marxist-Leninist-Trotskyist-Stalinist-Maoist-Castroite, but I was surprised to find some of the most virulent, dogmatic Marxists I have ever encountered on the faculty of the Catholic University.

The fourth thing I learned came from my research into the relationships between population growth, economic development and employment in Southern Peru. In a military dictatorship which has assumed control of the nation's economy, all economic facts and statistics are the exclusive property of the government.

A great deal of internal research and data compilation is done by economists and others within each ministry, but these are either classified information or "not available" for distribution to outsiders.

The revolutionary government succeeded in gaining ownership or control of the "commanding heights," of industry, mining, fishing, large-scale commercial agriculture and business. The government did not, however, resort to the systematic terror and massive deprivation of human rights characteristic of communist and other totalitarian regimes. The result has not been so much structural revolutionary change as chaos.

Several factors seem to account for the massive failure of the revolution. First, instead of decentralizing power to the different regions of the country and encouraged individual initiative the government accentuated an already stifling centralization of power and responsibility.

Second, the basic economic policies dealing with agricultural, industrial and financial reform were based on the premise that transfer of ownership and control to the national government was an indispensable first step toward development. In a poor country, however, the elimination of poverty requires not nationalization of the means of production but increased production and productivity.

Third, no effort was made to reduce dramatically the rate of population growth and to increase dramatically the amount of productive employment.

Fourth, the armed forces were guilty of massive, perhaps criminal, mismanagement of the nation's resources. Military officers were incompetent to manage the nation's productive facilities, and a ridiculous waste of foreign exchange occurred by large-scale purchases of Soviet tanks, French Mirage fighter-bombers and other such toys for the brass.

It is a sad thing to visit a defeated country to see friends suffering, a nation's economy bankrupt, a government that is universally detested and a people's future that has been so heavily mortgaged for so little benefit.

It is even sadder to realize this defeat comes not as a result of foreign conquest and domination but by a domestic coup d'etat. It is a prime example of the road to Hell being paved with good intentions. As Gen. Velasco remarked on his visit to Arequipa in 1971, "Almost without exception, the truly significant events in Peru have deceived our people, have dealt with their basic needs in a cheap political way and have mocked their trust."

# CLASSIFIEDS

### FOR SALE

Piano, upright, reconditioned, located near campus, $250, call 333-6695 evenings.

1963 Dodge Dart, 1968 Rblt. engine dependable, needs little body work, $400, 236-7342.

### HELP WANTED

Telephone Representative
Part-time permanent position. Flexible hours around school schedule, full-time during summer. Responsibilities: provide customer service by phone for bank charge card customers. Requirements: work experience or courses related to business administration. Excellent verbal and written communication skills. Previous phone work experience desired. Apply in person. Crocker Bank, 155 5th St.

Creative artists and craftsmen needed to do commission work. Frogs Unlimited (415) 892-9248.

Creative catering service needs p/t help in S.F. area. $250-400 mo. Must have car. 626-2852 mornings. Ask for Liz.

Part-time receptionist needed - Optometrist's office, light typing, bookkeeping, office experienced preferred but not required. Irving St. near 24th Ave. 664-2909 mornings.

MALE VOLUNTEERS (Age 18-55) NEEDED as research subjects for drug study involving the extraction of 4 impacted wisdom teeth. Compensation for participation. All services provided at no charge. CONTACT: Janeece Dagen, UC Med Center 666-2084; 666-1968 8:30 a.m. – 12:30 p.m.

Consultants needed for fall semester, must be w/s cleared. Contact Jan or Harold, Information Science lab Hll 383, x1157.

Pianist wanted by female vocalist, good reader plays many styles for practice and possible performing. Call Beverly 731-9021.

Need a job? Paid work/learn opportunities! Call Co-op Educ. Office N-Adm 454, 469-2208. Come see us today!!

Talent scout for BCA grads or equivalent level, call 655-4472.

Summer Employment: Offering qualified students high summer income and business experience. Interviewing on campus. Call 832-8886 for dates and time.

### HOUSING

Responsible couple, needs housing Bay Area. No pets, no kids, references, 731-3515.

Summer sublet or exchange. Beautiful 2 br. townhouse in Santa Monica near beach and UCLA. Available June 15 through July 15 or Aug. 1. Adults only, $600/month negotiable or exchange for your SF residence. Call 213-392-5254 Deborah Rosenfelt.

Wanted 1-2 bedroom apt. June-August, prefer Richmond District, rent negotiable, 994-2943, Donna, leave message.

Female to share house with working mother. Own room, washer, dryer, conveniently located to State. Must love children, animals. $150 month. Call evenings 586-2712.

Apartment available for three month sublet. June, July and August. In heart of downtown S.F., $185/month plus utilities. Call Dave 771-7921.

Studio apt. $200, near SF State, ocean/city view. New kitch., 1st, last, $100 deposit. Non-smoker. Call early A.M./after 9 p.m. 586-9655.

Beautiful 2 bedroom house. Available 6/29 – 8/22. Excellent location/transportation. $125/week, 584-9896 eves.

Room for rent near Golden Gate Park. Summer only. Wild and crazy but mellow male. Non-smoking hetero preferred, 752-9674.

Responsible working couple and cat need 1 bdrm. apt. Sunset or near SFSU ASAP. References available, $25 reward. Roslyn or Seth 664-8983.

Nice room for rent, Parkmerced, $150/month starting May 15, overlooking golf course, house has 3 rooms, 3 baths. Call Otto 585-2385, leave message.

1 br. of a 2 br. Parkmerced garden apt. is available a block and a half away from SF State. For more info call Glenda 563-4560.

### MISCELLANEOUS

Basic Auto Mechanics Classes (Non-sexist). Learn to work on your own car. Six classes for $30. Call 285-5104 for more information or 285-8588.

TAKE OFF
CIEE student charters. New York, Europe, Israel. FREE student travel catalogue. Student flights Europe, Asia, Africa! Int'l student I.D.'s, rail passes. Contact CIEE Student Travel, 312 Sutter St., Rm. 407, SF 94108. Tel. 421-3473, M-F: 10-5 p.m.

Spartacist League class series: Women & Revolution "Leninism and Special Oppression" Saturday, May 12, Noon, 1634 Telegraph, Oakland for more info: 835-1535.

Manuscripts wanted for the New Journal of Chinese Studies: original translations of Chinese poetry, and short stories; original papers and articles relating to Chinese Studies. Deadline: June 30. For further information contact Bob Jones 586-7756. Chinese Studies Association, SFSU.

Experienced tutor piano, math, English, 387-8999.

Attention all graduating Raza students. A graduation fiesta is being planned for Saturday, May 26, after commencement. If you wish to attend contact Adele Marquez at Raza in Ethnic Studies BSS 125, so can make proper arrangements (i.e. food).

Women's group for former runaways starting June 14. If you ran away from home as a teen-ager, come meet with us. Let's explore the impact of this experience on our lives. Call Luanna at 587-9572.

BACKPACKERS! Partners wanted for challenging hikes in the high sierra this summer. I'm experienced, prefer the same. Call Dennis, 334-4057.

Piano lessons, learn piano this summer. Jazz and classical. Theory included. Call Julie 626-3131.

### PERSONALS

Nevine, lost your number from Tuesday night meeting at Student Union. Write me at: Steve 961 Teresita, S.F., CA 94127.

### SERVICES

Typing Service. Capable of meeting undergrad and grad students' needs. Selectric-type typewriter. Reasonable rates. Donna, 285-2817.

TYPING-EDITING
Thesis and term paper specialist. Grammar, spelling, punctuation guaranteed. 564-1806.

May I type your term papers, thesis, statistics, etc., for you? IBM Selectric – fast and near. Can also improve on grammar, spelling . . . I'm British, Gloria and 648-0478.

Moving? A truck for all seasons. Call 826-8863. For timely transport or hasty deport.

Typesetting electronic composing. Books, thesis, resumes, letterheads, business cards, etc. Lowest rates around. Bob 751-8822, 386-6679, til 10 p.m.

Professional typing/editing IBM Selectric theses, manuscripts, sciences. Work guaranteed reasonable. 821-7612/648-6605.

The PHOENIX doesn't guarantee satisfaction with these services.

THE CALLIGRAPHY CENTER
GALLERY • SUPPLY SHOP • CLASSES
SCRIPTORIUM • SAINT • FRANCIS
1323 COLE ST • SAN FRANCISCO
Calligraphy Classes
CALL FOR SCHEDULE
661-2737
BEGINNING & ADVANCED

On A Shoestring
GRAND OPENING
Today's shoes from sensational to sensible at yesterday's prices.
Famous brand names ----
Famalares Converse
Padrino Pierre Cardin--- BASS
For Men and Women
DISCOUNT PRICES
360 West Portal
681-SHOE
Women's AA-AAA-AAAA Mediums, Wide Widths
— Men's Narrow, Medium, Wide Widths

Prepare for the: JUNE
LSAT
Call Days Evenings & Weekends
Stanley H. KAPLAN 433-1763
Educational Center ONE SECURITY PACIFIC PLACE SAN FRANCISCO, CA. 94108
TEST PREPARATION SPECIALISTS SINCE 1938
For Information About Other Centers In More Than 80 Major US Cities & Abroad
Outside NY State CALL TOLL FREE: 800-223-1782

HAIRCUTS
9 am – 7 pm Tuesday – Saturday
10 am – 5 pm Sunday
No Appointments!!
Walk-in basis only
haircutters & co.
MEN
WOMEN
CHILDREN
$6
BUCS
PRECISION CUTS
5 Minutes from Campus
Three blocks past Matthew's
T.V. & Stereo, same side.
6748 Mission, Daly City. 994-0400

UMI

# A class act

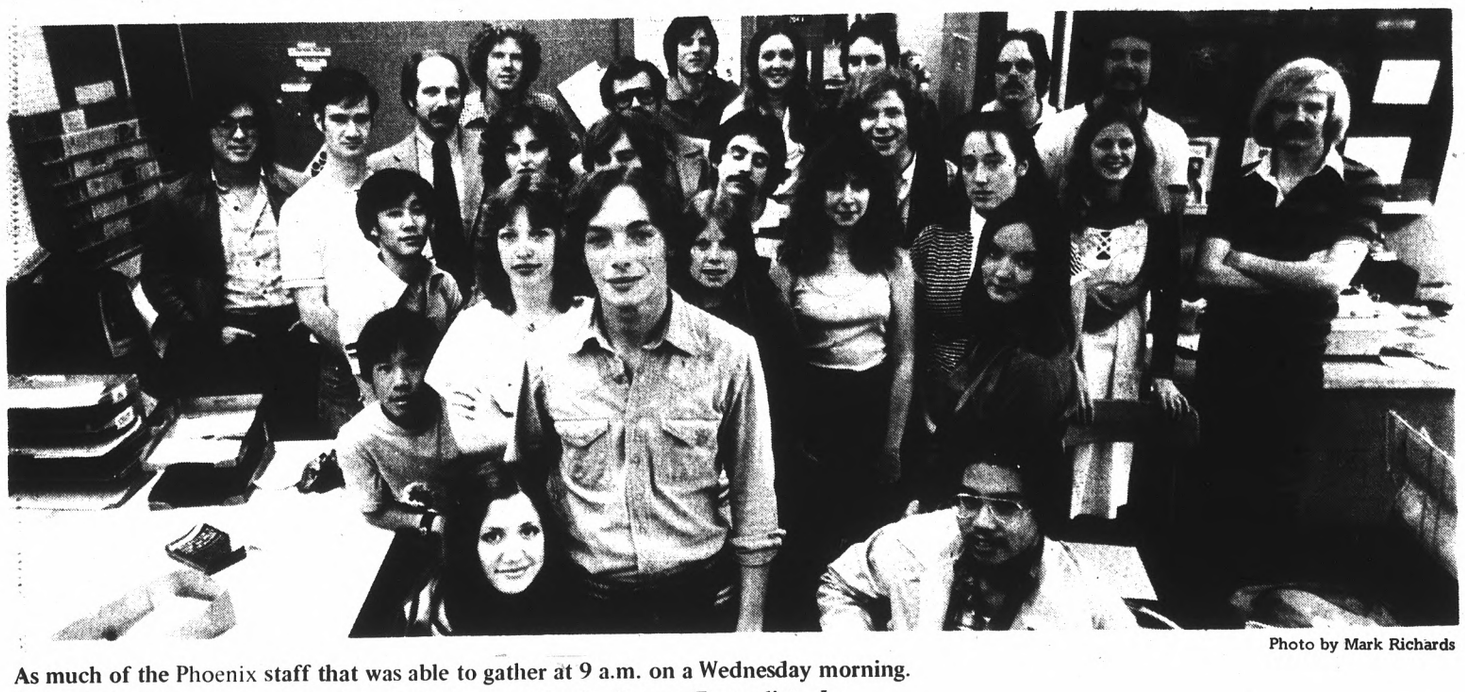


Photo by Mark Richards

As much of the Phoenix staff that was able to gather at 9 a.m. on a Wednesday morning.
From left: Front row – Yvette DeAndreis, Ken Garcia, Benny Evangelista Jr.
Second row – Glenn Ow, Hamilton Leong, Liz Dahl, Ann Miller, Karen A. Linsley.
Third row – Mike Grundmann, Maria Raptis, Ames Vincent, John Tuvo, Kathy Mulady, Coleen Crampton.
Fourth row – Mike Yamamoto, Tom Johnson, Robert Bruce, Eric Newton, John Provost, David Peterson.
Back row – Peter Farricker, Mike Molenda, Betsy Lewis, T.L. Vau Dell, Steve Lewis.
You call these rows?

# Campus politics offers it all

by Chris Donnelly

Politics, as most people know, tend to be boring. Gov. Jerry Brown today sounds like Ronald Reagan, and Jimmy Carter could well be Gerald Ford, thus lending credence to the adage that all politicians are the same.

Fortunately, for one who enjoys a diversity in politics, SF State can provide relief. Our political groups are so far from the middle-of-the-road, traffic regulations don't apply to them.

The Spartacus Youth League is a "Trotskyist" organization affiliated with the Sparticist League of America, which in turn is an affilitate of the International Spartacist Tendancy.

Unlike the Communist Party, which looks to Moscow as the center of world socialism, the SYL views the Soviet Union as a "degenerated workers state." The rest of the socialist nations are considered "deformed" from birth.

The SYL stand on a platform of international workers' revolt in both the East and West.

The recent events in Iran, said Dave Ellison, a member of the campus chapter of SYL, emphasize some key differences between Spartacists and the rest of America's organized left.

"The Young Socialist Alliance said this clerical fanatic Khomeini played a progressive role," Ellison said. "We said all along the Khomeini's victory will be a historical setback for the worker's movement."

Another face of Marxism is shown by the Union for Radical Political Economics, a more academic organization which rejects the idea of a single guiding party.

"I don't really think it is possible for there to be a vanguard," said Chris Carlsson of URPE. "URPE tries to apply Marxist principles to an analysis of the world around us."

The group organizes political discussions and publishes economic analyses of current events. They are now trying to establish a political economics minor at SF State.

Their relations with other campus left-wing groups are laced with "tons of hostility," Carlsson said.

"We have to deal with back-stabbing when we're not around, and utter disgust when we are," he said.

The Students for a Libertarian Society are confident they know the "most pure" key to effective government: less government. The Libertarian program for America is "to roll back the state on every level, to create a system of individual justice," according to SLS President Wes Shirley. The result would be just a tad short of abolishing the government altogether, leaving only a skeletal system of courts and a defense force.

The radical economics of libertarianism include such goals as the establishment of private police and fire departments, and using private charities to replace public welfare programs. Vice and narcotics squads would be unnecessary in a libertarian society because gambling, prostitution and drug use would be legal.

Campus radicalism is not limited to these three groups. The Young Socialist Alliance has long been an active campus group, dedicated to socialist revolution and participation in coalition politics. Repeated attempts by *Phoenix* to contact the YSA were unsuccessful.

Besides the aforementioned groups, other alphabetized political organizations available to interested students are: GCC (Gay Campus Community), PACE (Pilipino-American Collegiate Endeavor), PASU (Pan Afrikan Student Union), SKINS (Student Kouncil of Intertribal Nations) and UBSM (United Black Students in the Media).

Whatever the ethnic origins, religious beliefs or political persuasion of the individual student, there should be a campus organization to fit the bill.


Birkenstock.
Mobes
(the super sandal)
Shakti Shoes
IONA'S
NATURAL FOOTWEAR
OPEN 11-5 MON.-SAT. 664-1211
1315 NORIEGA ST.
(at 20th Ave.)
SF 94122
We Resole Birkenstocks!

PEOPLES AUTO MECHANICS CLASSES
FOR MEN AND WOMEN
Includes: Basic Auto Systems
Oil-change & Lubrication
Cooling Systems & Anti-freeze
Tune-ups
Brake Systems & Brake Jobs
Electrical Problems
+MORE
SIX 3-HOUR CLASSES - $30 (negotiable)
285-5104 or 285-8588

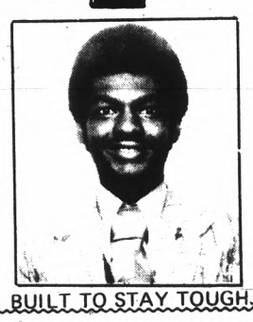
PARKMERCED BARBER SHOP
Specializing in haircutting & styling.
Open 5 days a week: Tues. - Sat.
8:30 a.m. - 5:30 p.m.
Appointments accepted
Call Pete 585-5429

WESTLAKE FRENCH CLEANERS
330 South Mayfair Avenue
Westlake Shopping Center
Daly City
We're open from 7am to 6pm.
Same day service if needed.

Susan's Typing Service
I.B.M. Selectric. Experienced, Accurate.
Manuscripts, Reports, Ph.D's, M.A.'s
Medical, Legal, Commercial, Literary Fields
Direct Mailings, Letters, Resumes, Etc.
24 hour answering service
(415) 349-8545 Daily
Pick-up and delivery between Palo Alto and San Francisco

for hair with
UNISEX-APPEAL!
Hairworks

We know how to give you a hairlook that compliments your features... natural looking coloring and perms... hair that radiates health and vitality.
CONSULTATION AVAILABLE.
HAIR AND BEAUTY SALON
2nd Fl., Bullocks 666-8288
Charge it!
$5.00 OFF WITH THIS COUPON

Drive a little and save a lot with
JOHNNY RAY LOGGINS
SALES REPRESENTATIVE FOR
ED CORDERO CHEVROLET
555 OCEANA BLVD.,
PACIFICA, CA 94044
993-5373 355-3433
Please call or ask for me
JOHNNY RAY LOGGINS
for new and used cars & trucks
CHEVROLET

BUILT TO STAY TOUGH.

REVOLVER records
WE BUY·SELL & TRADE L.P.S
520 CLEMENT ST·SAN FRANCISCO·CALIFORNIA·94118
OPEN DAILY 10-7·SUNDAY 12-6 TEL. (415)386-6128

Browse the outdoors... indoors.
The world's oceans, mountains, rivers—they're all in our little store. We have a complete selection of maps, trail guides, Totebooks® and beautiful environmental books to satisfy your outdoor needs. So come in for a little of the outdoors.
Sierra Club Store
10–5:30 Monday–Friday
530 Bush Street near Grant
(Opposite the Sutter-Stockton Garage)



MONDAY, MAY 14-ON, IN, & AROUND THE STUDENT UNION
student union programs
multi-media
A Forum For Student Creative Projects
Missing: LARK'S VOMIT

# from page one

## —fat

form the exams. The physician visits each clinic twice a week, but according to our source, is there for only a short time.

"The doctor would be here for 10 minutes," the source said, "and I had four to six patients for her to see. She worked so fast her hair would be flying. The patient would always look so stunned when she walked out and would often sit there in a daze and ask, 'Is that all?' or 'Have I been seen?' It was embarrassing.

"The doctor never checked a blood pressure or looked at a lab report unless I pointed out something unusual to her."

The physician in question denied the charge, saying it is "ridiculous" and "hardly true."

Our source indicated that the daily traffic at each clinic was between 40 and 60 patients a day, with Sacramento being the busiest at 80 patients a day. These same patients are seen daily, but even by conservative estimates this would be a gross of $66,400 a week for 83 clinics, or $3,452,800 a year.

There are two Ferriss clinics in San Francisco – one on Ocean Avenue, the other on Sutter Street.

Ferris is not the only physician with multiple clinics; he is the most visible because he is the biggest. Ralph Alperin, M.D., has 16 clinics in Northern California which use the same 500 Calorie diet and HCG injection program. The Alperin program is more expensive – $180 for the initial visit (including physical exam and lab work) and $25 a week thereafter for daily shots and weigh-ins. Both the Ferris and Alperin clinics give diet pills (amphetamines) to their patients. Both are faced with the problem of people joining just to get the pills.

"In order to get the pills," our source said, "you had to lose three to three and one-half pounds a week. Even so, I had four or five people in my clinic who were coming just to get the diet pills."

Chuck Caldwell, a realtor with Green & Kaufman, lost 55 pounds at a Ralph Alperin clinic and believes the program is excellent. "The injections made me feel full," he said. "I was able to stay on the diet because I wasn't hungry." This was the first time Caldwell was able to lose that much weight, and even though he has gained back more than 40 pounds he considers the diet a success. "I put the weight back on because I went back to eating the wrong things," he said.

Patients using these programs seem to form a pool of people who rotate through all the diet places. Each program claims they get all the people who tried and failed other programs. If this is true, a lot of people fail on a lot of programs.

It *is* true, according to Robert Berkowitz, M.D., a clinical instructor in psychiatry at Stanford University who specializes in research on obesity and behavior modification, and who has himself lost 60 pounds.

"It would be laughable if it weren't so tragic," Berkowitz said. "For every two people out there, there are 2,000 different diets and most of them are malarkey." When told that clinics were using HCG injections, Berkowitz said, "Oh, God, that's terrible," and added, "There is no evidence that HCG or even amphetamines work at all. If you follow these patients you find they gain back more weight than they lost."

Other physicians agreed. "Obesity is controllable, not curable," said Jack Posnick, M.D., a board-certified internist and endocrinologist practicing on the peninsula. A specialist in the area of weight control and metabolism, Dr. Posnick is very touchy on the subject of "fat doctors."

Posnick does not have the kind of practice where patients walk in off the street – his patients are referred to him by their physicians. Although he runs a conservative practice, Posnick is open to new ideas. "I believe in anything that works, that's safe, that's not wierd," he said. But he doesn't believe in HCG and is concerned about the bad name doctors who use it are giving to all doctors who treat obesity.

"The Federal Trade Commission took a deposition from me several years ago," Posnick said, "in an effort to close the clinics down." But he doesn't know what became of it.

Few major insurance companies will pick up the tab for a course of treatment at any of the weight clinics – there have only been isolated exceptions. The initial physical exam, if performed by a physician, is frequently reimbursable.

Linda Fontana, a spokeswoman for Medi Cal in San Francisco, said "weight reduction is not a benefit" under Medi Cal, but on further checking, she acknowledged that Medi Cal will pay for the first physical and for one visit a month for a diagnosis of obesity.

To collect from Medi Cal, a physician must have a provider number which is issued upon request. Each physician is technically allowed only one number. But Joe Weber, the regional supervisor of the Medi Cal Investigation Office, said provider numbers are issued "very loosely." Asked whether Ferriss and Alperin had provider numbers, Weber checked and learned to his surprise that Ferriss has 75. Perhaps each number covers a single clinic, but Weber said he has no idea why or how Ferris was issued so many. He said he intends to find out.

## Women must wait

A state senate committee passed a bill Tuesday that would require women to wait 24 houts before getting an abortion, in order to hear a doctor give a detailed description of the operation's effect on a fetus by a doctor.

# $700,000 AS budget ready for Romberg

by Benny Evangelista Jr.
*Student Affairs Writer*

The Associated Students Legislature approved next year's $709,000 budget Tuesday, and AS President Steve Gerdsen has until May 18 to sign it and hand it over to SF State President Paul Romberg for approval.

AS must justify to Romberg the $500,854 they want to spend on programs and services and the $200,000 surplus in unallocated reserve.

The original budget deadline was May 4, but an agreement reached Friday between AS, Romberg and Student Activities extended the deadline. AS is scheduled to meet with Romberg on May 25.

"Romberg can pass it, or reject all or part of the budget," said Louis Murdock, Director of Student Activities. Gerdsen doesn't envision any problems with the budget; he says AS can justify the expenditures.

The AS executive and Legislature haggled over the amount of grants-in-aid some AS members would earn while working during the summer. Salaries and operating expenses are budgeted for $198,571.

Gerdsen wanted the Legislature to grant him $350 for three months of summer work, and the same for the vice president, treasurer, corporate secretary, assistant speaker, chief justice and attorney general.

He also wanted to pay the Summer Executive Committee – three legislators who would meet "three or four times in the summer" – $150 a month each. A similar pay schedule was used by the last administration.

The Legislature took the pay difference as an affront to their abilities. "It's like they're saying 'the Legislature is not worthy of doing projects,' " said legislator Bob Naughton.

They voted instead to pay only Gerdsen and Treasurer Tesfay Rollins $350 a month for the summer, and gave each Legislature committee member the same.

Legislature Speaker Linda Landry wanted the committee to be more than a "rubber stamp" committee for the executive branch, and said it will function as the AS for the summer.

One of the projects the committee will work on over the summer is a possible revision of the AS Constitution, which would include moving of elections to coincide with the AS fiscal year.

Landry said some Legislature members questioned the need for a chief justice and an attorney general during the summer. She also questioned the status of a permanent judicial branch, suggesting it be limited to an on-call basis. "What does Ed Barney do in his position as chief justice?" she said. "And Boris (Mirsakov) is not acting in his capacity as attorney general."

Barney, who also serves on the AS Board of Directors and the Student Union Governing Board, gets $350 a month as a grant-in-aid. Attorney General Mirsakov, who serves as an unofficial aide and press liaison, is paid $300 a month.

Gerdsen said both are extremely valuable and that Barney has been consulted on judicial matters this semester.

As for the large surplus, accumulated during the AS budget freeze two years ago, Gerdsen said there are no concrete plans.

He is still considering starting a third campus newspaper, totally funded by AS. "This newspaper would be published on Monday, Wednesday and Friday." Gerdsen used the newspaper idea in his election campaign, claiming AS could use better campus coverage.

Lack of communication is also a problem within AS, he said. This was apparent during budget deliberations as misunderstandings caused some cuts in program budgets.

Last week the Legislature added to program budgets, including $4,000 for the Hastings law school service portion of Legal Referral's budget.

Roger Levin, Legal Referral director, last week said the Legislature Finance Committee had cut the program without adequate knowledge of his program.

Landry had countered that charge at the Legislature meeting, saying that when she visited the Legal Referral office, "the two people there couldn't tell me what the program was all about."

The Legislature also added to the childcare, women's center, and Public Information Office budgets. All AS Programs will share $225,646 next year.

Childcare Center Director Kyczy Montague said the Finance Committee became confused about the program before they made their cuts, and she met with them last week to "defend what I had asked for."

"But I am now satisfied with the budget we got," she said after the meeting.

AS-funded student organizations will share $52,316 but have the prerogative to come back for more next semester if they have other projects to fund.

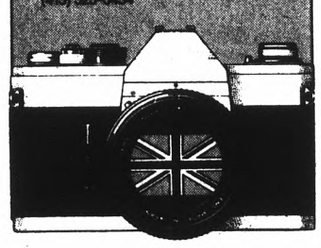
Several Special projects, such as the Poetry Center and Project Rebound (a college re-entry program for ex-offenders), will share $20,000.


SUMMER JOBS
FULL TIME
PLENTY OF WORK
(415) 543-6761

SERVING THE SAN FRANCISCO STATE COMMUNITY
LUTHERAN CHURCH OF OUR SAVIOR
1011 Garfield St. at Junipero Serra
PHONE: 586-7890
Sunday Worship: 8:30 & 11:00 am
Education Hour: 9:45 am
Young Adult Fellowship
Clark Cary-- Pastor, Mark Rowland-- Intern

MASONIC ART and FRAMES
ART FRAMES and DYES
Bring this ad & receive a 10% discount on $12.50 retail purchase or a 20% discount on $25.00 purchase.
1157 Masonic - 626-1570
Mon. - Sat.
10:30-4:30

London
2nd Annual Color Workshop
July 7th through 15th, 1979
Explore London through the eye of a camera
$975 cost includes: instruction, airfare, first-class hotel with bath and breakfast (double-occupancy), color film and developing, London transport pass. (Course credit additional.)
Photography Seminars International
Post Office Box 1043
Berkeley, California 94701
(415) 525-6454



KRAY'S 621-3311
AUTO PARTS
THE FAMILY OWNED TRADITION IN SAN FRANCISCO FOR 25 YEARS
EVERYONE WELCOME!
LOW PRICES ★ TOP BRANDS
ELECTRONIC IGNITIONS
LIFETIME SHOCKS, CLUTCHES– US/IMPORT
NEW CARBURETORS
IMPORT EXHAUST SYSTEMS
HD BATTERIES
NEW RADIATORS
MACHINE SHOP SERVICE FOR U.S. AND IMPORT ENGINES
SATURDAY SHOPPING 9-2
TELEPHONE PRICE QUOTES
Buy Your Imported And Domestic Parts At 160-7th STREET

Prepare for the: JULY GMAT
Call Days Evenings & Weekends
Stanley H. KAPLAN 433-1763
Educational Center ONE SECURITY PACIFIC PLACE SAN FRANCISCO, CA. 94108
TEST PREPARATION SPECIALISTS SINCE 1938
For Information About Other Centers In More Than 80 Major US Cities & Abroad
Outside NY State CALL TOLL FREE: 800-223-1782

CHINA BOOKS & Periodicals, Inc.

- BOOKS
- PAPERCUTS
- POSTERS
- RECORDS
- STAMPS
- STONE RUBBINGS
- HAND-CRAFTED CARDS

from The People's Republic of China
2929 Twenty fourth Street
San Francisco CA 94110
415/282-2994
Free catalog on request

SHELLEY'S STEREO
CUSTOM INSTALLATIONS
HOME MUSIC SYSTEMS
SALES&SERVICE
EXPERIENCED SOUND CONSULTANTS
DISCOUNT PRICES
STEREO COMPONENTS MOST MAJOR BRANDS
TRADE-INS ACCEPTED
FINANCING AVAILABLE
MOST DIAMOND NEEDLES
ALWAYS GOOD USED EQUIPMENT
1115 CALIFORNIA DR BURLINGAME CA 344-1781

BULL YOUR WAY THROUGH COLLEGE!

Bull your way through college with a six-pak of Schlitz Stout Malt Liquor. The great change-of-pace drink with a taste that has it all over beer. Perfect when you want something to go with special times: like after the party, before the party, and, of course, during the party.

But whatever you do this semester, do it with Schlitz Stout Malt Liquor. Because when it comes to great taste, we've always made the grade.

SCHLITZ STOUT MALT LIQUOR. DON'T SAY BEER, SAY BULL!

© 1979 Jos. Schlitz Brewing Co., Milwaukee and other great cities.


UMI

# arts

## Media day - Union goes all out

"We plan to flood the campus with creativity and media events," said Keith Weiss, publicity director at the Student Union. He was describing what promises to be one of the most exciting events to take place at SF State this semester.

The entire Student Union staff, 38 directors and 30 students, have pooled their energies for more than a month to create what they call a "Multi-media Fantastica," day on Monday, May 14, from 10 a.m. to 7 p.m.

A variety of student talent has been gathered for the event, which will take place in, on and around the Student Union. In addition to fine arts performances of music, dance, and theater, "Fantastica" will also provide a forum for the presentation of academic research.

Students representing each department have been invited to present senior theses and research projects in Student Union conference rooms A-E. Each presentation will last a little less than 20 minutes and touch on a broad scope of topics.

"This is basically an experiment to make people aware of the talent we have on campus and to let them know what is happening here," said Bob Turner, program director.

The idea for "Fantastica" came from an assignment two students, Terry Reilly and Armen Boyd, had for their class "Field projects in Creative Arts." They went to the directors of the Student Union to ask for help and cooperation; everybody became involved and the project grew.

"This is our big production for the semester – we want the whole campus involved. If it works out, we'll probably make it an annual event," said Turner.

The Music Department is providing a special performance of electronic music; the Art Department will finally have a chance to display its creations for the entire campus to view; Brown Bag Theater will present "Commedia Del'Arte;" and the Physical Education Department is preparing an "Environmental Dance."

Lisa Bregman and Wendy Kumara, who planned and choreographed the latter, said dancers and musicians will be making their way through particular environments on campus, inviting people to watch and participate in the dancing.

"A major motivation for the dance," said Bregman, "is to develop more of a sense of community at SF State. Since this is a commuter college, people come to attend classes and then leave campus, often unaware of the creative and diverse things happening here."

"Since many students wouldn't come to a dance production, we are bringing the dance to them," Kumara added. "We are continually inspired by the unique environments SF State has to offer. Working on this piece has given us a sense of appreciation for the architecture and general layout here.

"Environment in the positive sense usually means forests and oceans," said Kumara, "and an urban environment often creates a negative association."

Bregman and Kumara are hoping to change this attitude through their part in "Fantastica," between 12:30 and 2:30 p.m. Monday afternoon.

Bringing the event to a close at 7 p.m., the Theater Arts Department will offer a burning torch show as the sun sets over the SF State campus.

## 'Spirits and spears' on display in library

by Sheilah Downey

As she watched the dance of the snakemen, Lucille Whitney contemplated the differences between the New Guinea outback and the cubicle in the Library at SF State where she has worked for the past 15 years.

Then the witchdoctor crouched on the ground in front of her to offer a rat to the snake spirits.

The rat ran across Witney's shoe.

The witchdoctor snapped it up. He ate it. Tail first.

With adventure in her eyes, Whitney the explorer recalls the goulish and not so-goulish scenes of her expedition in New Guinea. Whitney the librarian has decided to write a book about the 18-day saga.

Last October, she and eight other Americans were lead by an Australian tour guide to 30 primative villages in New Guinea, the second-largest island on Earth. In a land where headhunting has only recently been prohibited, where the yam grows to eight feet and is a sacred food, where hatchets are used as bridal bouquets and women are worth less than pigs, Whitney found a unique pleasure.

"They were the most magnificent people I've ever met," the 41-year-old Whitney said. "Everything they make is created from the earth. Art is everything to the tribes. The Sepik river (a highland region) is where the mastery of art comes from. Even the most inferior piece has some beauty to me."

By offering cigarettes as a sign of friendship, Whitney got to know and like the natives and they liked her.

The gifts are not the typical souvenirs one brings home from vacation: the necklace made of spines of the rat and bat, and fangs of the crocodile, the two-headed spirit and the masks made of human hair, to name a few.

But the gifts meant enough to Whitney that she carried them for miles and paid almost $300 to customs for them. She intends to include pictures of the artifacts in her book.

They liked her so much Whitney received a total of 34 artifacts from the tribes she visited. They are on display on the first floor of the Library.

But perhaps more valuable to Whitney are the vivid memories of the rituals she saw in New Guinea: things most of us have only seen on late night horror flicks. For instance, an excerpt from her book will describe a re-enactment of a headhunting ceremony she and her tour winessed by a chance landing on the Sepik River, at the village of Komnei.

"It began when we saw a long war canoe coming down the river while we were in our river truck headed for the village. The natives stole into the village and kidnapped two children.... The bodies were untied and the witchdoctor performed a death dance, hovering and gyrating over the bodies. The heads were hacked off with a long machete knife (clay heads were used for their ritual)."

Photo by Alan Stein

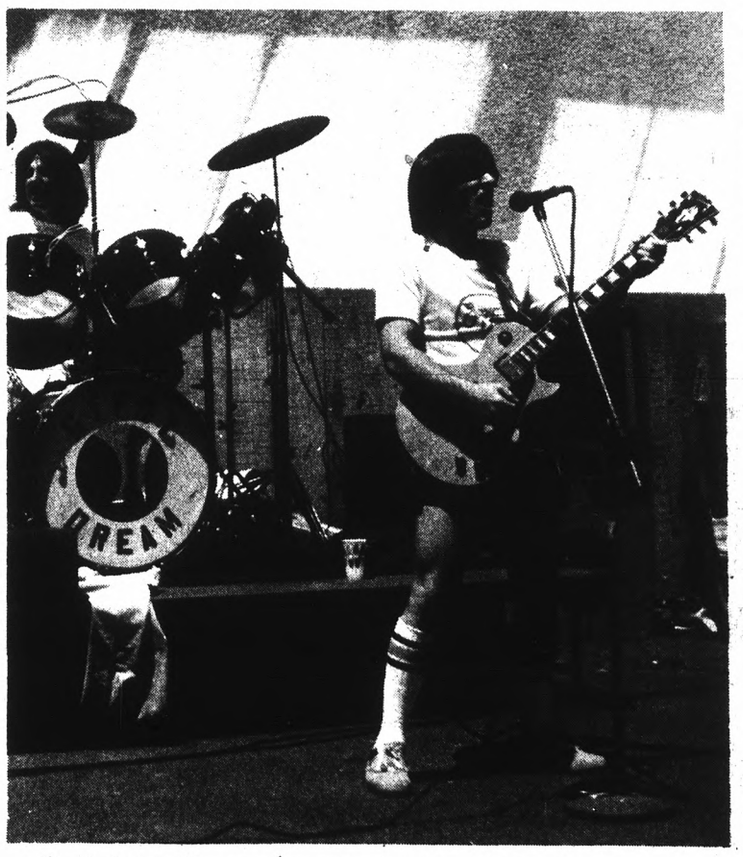
**Lucille Whitney and her New Guinea treasures, she still sends clothes and books to the natives.**

That scene was after she watched the mudmen and snakemen dance and before she saw the blood-letting ceremony and the malaria dance.

All of this Whitney still recalls with a teen-age excitement.

"I thought 'Grease' was the best thing I've ever seen," she said. "But this is incredible."

Meanwhile, back at her desk on the fourth floor of the Library, Whitney continues work on her novel, where visions of spirits and spears will, for the time, replace the norm.



Rock band "Gypsy Dream" with Tom McCarthy, Rick Capra, Mike Molenda, Ed Mahan and Tom Riddle were on campus Tuesday to give us a preview of their summer show.

"Gypsy Dream" will soon be playing at the Palms and Keystone Berkeley. Their new single, "Heart's Desire" and "Fire Under Ice" will be released in June.

"We lament the decline of San Francisco as a music center after the '60s, and we are trying to do everything we can to promote the fact that San Francisco is musically just as powerful as Los Angeles and New York," said lead vocalist Mike Molenda.

## spotlight

**MUSIC**

At the Union Depot:

May 10 – Country band **California Zephyr** from 5 to 7 p.m.

May 11 – The **Othmar Mazenauer** jazz band from 2 to 4 p.m. Free.

**FILM**

May 10 and 11 – Associated Students presents **"Annie Hall,"** starring Woody Allen and Diane Keaton, at 6:30 and 8:30 p.m. on May 10, and at 5 and 7:30 p.m. on May 11 in the Barbary Coast. Admission is $1.

May 16 – **"Albert Einstein: Education of a Genius,"** a film sponsored by NEXA in celebration of "Einstein's Century" will be shown in HLL 135 at noon. Free.

May 14 – Vintage cartoons from [illegible] to 7 p.m. in the Union Depot.

**POETRY**

May 16 – The Poetry Center will sponsor New York writer **Barbara Gueft** and Berkeley poet **Lyn Hejinian** at 7:30 p.m. at the Hanson Fuller Gallery, 228 Grant Ave. Free.

**THEATER**

May 10 and 11 – Brown Bag Theater presents **"Down in the Valley,"** a musical play by the German writer Kurt Weill, at noon in CA 102. Free.

May 15 and 17 – Showcase Theater offers Woody Allen's **"God"** directed by Dominick Clark at 1 p.m. in CA 107. Free.

May 10-12 – The comedy classic **"Light up the Sky"** by Moss Hart will be performed in the Little Theater in the Creative Arts building at 8 p.m. Free.

May 17 – A bilingual documentary theater production of the life of **Lolita Lebron**, sponsored by La Raza Studies, will be at SF State, followed by two performances at the Mission Cultural Center on May 18 and 19. All performances begin at 8 p.m. For more information call 469-2016.

**DANCE**

May 17 and 18 – The Dance Department presents a student-choreographed performance of **"Ideas in Motion"** at the Little Theater in the Creative Arts Building at 8 p.m. Admission is $1. Tickets available at the door.

MONDAY, MAY 14 – FILMS, VIDEO, DANCE, THEATRE, MUSIC ...
student union programs
multi-media
A Forum For Student
Fantastica
Creative
Projects

"Breakfast in Marin" may be a hit, but it wasn't always easy for Brenda Warren and Barbara Friedkin. Photo by Mark Richards

# 'Breakfast in Marin' is coming

by Maureen Healy

After what seemed like "192 days of fear and loathing in L.A.," songwriter Brenda Warren and singer-comedienne Barbara Friedkin weren't on speaking terms.

Time heals all trips to L.A. though, and 15 months later they were getting their act together again and calling it "Breakfast in Marin."

The two authors met at SF State in John Hardy's jazz class and conceived their musical comedy in 1976. It's the story of a girl from Ohio who comes to Marin and finds love in the rock music world.

Warren, who graduated from SF State with a music degree last December, co-authored, produced and directed the first scene of the musical for her senior synthesis. "It went well," she remembers. "My professors loved it and we were encouraged to follow it through."

Friedkin attended SF State as a creative arts interdisciplinary major but left school because she felt "suppressed" by a department that didn't appreciate her talent.

Friedkin's memories are not all grim, however. "My voice teacher, Roland Wyatt, gave me support and Donald Stitt, who co-authored the Irving Berlin Revue, always told me I had it," she said.

In the year that followed their Los Angeles feud, both women separately pursued ideas for their play. Warren, a Larkspur resident, played piano for Davoods in Marin and worked on the story line for "Breakfast in Marin" with another writer in San Francisco.

Friedkin talked to her "little Jewish film teacher" at SF State about her ideas.

The night of their reunion compatibility reigned. "We sat around laughing, thought up a routine called "Hit and Run Comedy" and performed it with a friend four hours later at The Old Mill in Marin," said Friedkin. "They loved it."

These days the co-authors spend all of their time and energy completing "Breakfast in Marin," looking for a producer and director, and promoting it.

To solicit financial backing for the show, their cast of five performed musical excerpts in April at Chez Jacques, a San Francisco nightclub. Jim Coddles, who runs the scene shop at SF State, did the lighting design for the show. They hope to have the entire musical comedy written by August and ready for fall production.

As a songwriter, Warren draws her inspiration from singers Joni Mitchell and Laura Nyro. She also credits her piano teacher, Alauddin Mathiew, who taught her "just about everything I know."

Friedkin is the funny one. At age 8 she saw her first musical, "Gypsy," and that summer she taught all the girls at camp to strip – "bumps, grinds, shimmies and all."

High on her list of inspirational people is Woody Allen. "He's always been a great influence in my life ever since 'Chicken Salad.' That's probably why I can't get a date," she reflected.

Friedkin has studied musical comedy and worked with improvisational groups in San Francisco. She got started in theater "pushing scenery around" for the original garage production of "Grease" in Chicago. "It was a local play about a local scene, and it was a great experience to see its progression," she said.

Friedkin and Warren will be back at Chez Jacques with their musical revue in June and July. Producers and directors are cordially invited.

# 'Manhattan' - a masterpiece on all fronts

by David Hern

Writing a favorable film review is always more difficult than writing a negative one. When a film is simply awful, it is such a treat to be able to become droll and sarcastic and lash into the production with all the spritely, caustic wit of Oscar Wilde after a few glasses of absinthe.

When a film is mediocre, what a snobbish joy it is to toss about scathing intellectualisms like balls in a lively cricket match. But when a film is so stunningly direct and poignant as Woody Allen's "Manhattan," all film critics can really do is spew superlatives, don a dunce cap and drool in a corner.

In "Manhattan," Woody Allen has crafted a multiple masterpiece. He has managed to create a motion picture that is at once funny, bitter, disturbing and beautifully uplifting. But the far greater achievement is the fact that he has done so in an era when such an endeavor is not only unfashionable but overtly frowned upon by the industry as well.

"Manhattan's" subject matter and manner of presentation is clearly in the energy pool of the finer German and French filmmakers. It is comforting to know that America now has a sample of quality work to show our foreign competitors.

To relate the details of "Manhattan" 's story line would be pointless, since Allen only uses the narrative as a framework on which to hang his keen insights on "Decaying Values" (the title of the protagonist's book). Suffice to say that during the course of the 105-minute film (his longest to date) Allen paints an intriguing portrait of six human beings floating in and out of a series of obliquely allegorical relationships.

Each character is almost frighteningly real. They possess all the insecurities, irrationalities and other endearing qualities inherent in the human animal. They are so real, in fact, that after the film is over, the viewer feels a sense of intimidating mortality.

The struggles of Allen's characters cannot be diluted and dispensed with in a bowl of Rice Krispies and the Sunday paper. They linger in the mind and psyche with a familiar tingle; a confirmation that it is impossible to escape from oneself.

The aspect that enables Allen to achieve all this is humor. In his last film, "Interiors" (his first serious film), Allen was so afraid of his previous image as jokester that he avoided humor like the plague. Hence, "Interiors" wallowed in dryness and torpidity, leaving very little to be enjoyed or affected by. The characters ate agony for breakfast, loneliness for lunch and alienation for dinner.

In "Manhattan," however, Allen, after cleansing himself from that world, has once again allowed himself to elicit humor from the situations he creates. The jokes are not punched or strained. They arise naturally from the moment and shed ironic light on intention. He has finally found an effective midline wherein humor is used as punctuation for serious cinematic sentences.

The film once again stars Diane Keaton, but in a role far more complex and detailed than her previous roles in Allen films.

Allen has also put himself back on camera after his exile from "Interiors." We now see a tempered middle-aged man in the throes of a profound dilemma – one that defies categorization. If anything, it is the dilemma of still being alive at 45 and having no more solid answers than at age 20 (but feeling more of a responsibility to have them).

"Manhattan" is Allen's first Cinemascope (wide screen) film. It is also his first black-and-white film. The combination of the two techniques gives the film an ethereal, story-book quality. And to complete the mood, Allen has added an underscore of Gershwin music from the 1930s and '40s.

*"Manhattan" is now playing at the Regency Theater, 1320 Van Ness Ave. in San Francisco.*

Woody Allen and Diane Keaton caught in a shower in "Manhattan."

"Owning a small record company is 5 percent fun, and 95 percent bullshit," according to Marty Arbunich and Rick Tolmach. Photo by Charly Franklin

# Small record firm busy surviving

by John Tuvo

When entrepreneurs Marty Arbunich and Rich Tolmach opened their Used Record Shoppe six years ago, they catered to collectors of rock discs.

Now they've established their own label: Solid Smoke records.:cords.

"We are having some problems getting money," lamented Arbunich. "Some of the distributors haven't paid us yet."

For a small record company like Solid Smoke, going to court may not be worth the money.

"By the time everything is settled and the lawyers' fees are paid, the cost of the proceeding would exceed the amount we would get out of it. That holds true for most small record companies," said Tolmach.

"Usually you give a distributor 90 days to sell your records," said Arbunich. "Sometimes you have to pay shipping to their warehouse. You're actually paying for the record pressing and fronting your product to the distributor. They can do three things after 90 days: pay you for your records, send them back or not pay you. It's tough getting your money sometimes."

The pair make most of their money through the two used record companies they operate, one in San Francisco, the other in San Rafael.

Arbunich and Tolmach began their enterprise in 1977 when they invested $20,000 and licensed master tapes from MCA Rccords. They released a new version of the Johnny Burnette Trio album "Tear it up" on their newly formed Solid Smoke label.

Burnette's hard rock sound of the '50s influenced many of the great bands of the '60s. His song "Train Kept a Rolling" was made famous by the Yardbirds. The trio also contributed to the "fuzz tone" of rock 'n' roll. Arbunich and Tolmach hired an artist to redesign the album jacket and added a complete discography and liner notes detailing the group's history.

"When we do something, we like to do it right," said Tolmach "We like to add a special touch. Seeing something like this happen is what's fun."

To date, they've sold 10,000 copies of the album.

Solid Smoke's owners hope to top that mark with a soon-to-be-released debut album by Roy Loney and the Phantom Movers. Loney is the ex-guitarist of the Flamin' Groovies and an accomplished rock 'n' roller.

Solid Smoke doesn't have any recording studios yet, so Arbunich and Tolmach rented one for Loney's album.

"It cost us $30 an hour for John Altmann's studio and we recorded for 140 hours. That is about average for a band – some studios cost up to $150 an hour," said Arbunich.

Rock 'n' roll isn't the only type of music Solid Smoke produces.

"We're open to anything," said the 30-year-old Arbunich.

His partner agreed. "I believe the new wave movement is healthy for rock, but we do disco songs too, like 'Giant Fever,' " said Tolmach.

"Hopefully, the Giants will start to win soon this year. We might sell more 'Giant Fever' discs,' " said Tolmach

"We've borrowed from our friends and family, and we are still in debt," said Arbunich.

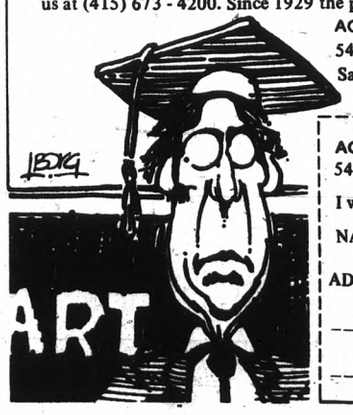
With huge companies like Columbia and Warner Brothers taking most of the musical talent, an investment of $20,000 is a major risk.

"We don't have to go to Tahoe, because we gamble every day," said Tolmach.

AFTER YOU MARCH ACROSS THE STAGE.... WHAT THEN? CONSIDER THE ACADEMY OF ART COLLEGE. ADVERTISING/GRAPHIC DESIGN/ ILLUSTRATION/PHOTOGRAPHY/FINE ART Drawing, Painting, Sculpture and Printmaking.)

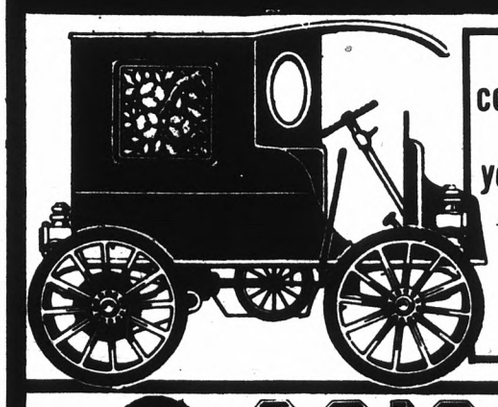
Send for your free catalog by filling out this handy coupon or call us at (415) 673 - 4200. Since 1929 the professional way to learn.

ACADEMY OF ART COLLEGE
540 Powell St.
San Francisco CA 94108




ACADEMY OF ART COLLEGE
540 Powell St. San Francisco CA 94108
I would like to receive your catalog.
NAME _____
ADDRESS _____

Low Cost Auto Insurance



for college students and young drivers!

call or drive by for a quote

CSIS
CRAIG SNASDELL INSURANCE SERVICE
1975 Ocean Avenue, San Francisco Ca 94127
586-8753

Kay's Florist

World Wide Delivery

Remember Mom on May 13

Place FTD wire orders early for best selection

167 West Portal Avenue
San Francisco 94127
681-2017

CUSTOM DESIGNS

UMI

# The prep recruiting game around the Bay

Photo by Michael Simon

St. Francis junior Mike Norman, who despite his age was approached by college recruiters this year, muscles in for two points against T.O.C. champions Castlemont.

by John Tuvo
and Benny Evangelista, Jr.

*This is the final story in a series dealing with athletic recruiting at SF State and the surrounding area. This week views the high school players' and their coaches' side of athletic recruiting.*

All across this sports-crazed nation youngsters dream of emulating the athletic heroes they see daily on television and in ball parks.

"Going to Notre Dame was something I always wanted to do," said 6-foot-7-inch, 240-pound tackle Mike Shiner, one of the lucky few whose dream has come true. A senior at Fremont High in Sunnyvale, Shiner and his 3.2 GPA are en route to Notre Dame on a four-year athletic scholarship.

"It was set in my head to go there," he said. "If I didn't pick Notre Dame, I would have always wondered what it would have been like to go there."

Shiner was also visited by head coaches John Robinson of USC, Ron James of Arizona State and Terry Donahue of UCLA.

But Shiner was impressed with coach Dan Devine of Notre Dame and his frankness. "He told me straight out that chances are I wouldn't play too much my first year," Shiner said.

Notre Dame was so anxious to sign Shiner that a recruiter had him sign a letter of intent at 8:01 a.m., one minute after the allowed signing period began.

It wasn't the same for basketball player Francisco Pepin, whose dream, though not totally faded, has been greatly tarnished.

Pepin, a 6-foot-4-inch center from Riordan High School in San Francisco, was an all-West Catholic Athletic League player and the league's co-player of the year.

A player with these accolades would expect major Division I schools to chase him with scholarship offers.

Instead, he was surprised to find coaches from Weber State, Cal Poly Pomona and the University of Hawaii at Hilo, all Division II schools, knocking at his door.

"I wanted to play at a Division I school," said Pepin, "but no Division I schools came to me."

One of the problems facing Pepin was his 6-foot-4-inch frame couldn't cope with the 6-foot-8-inch to 7-foot centers that dominate the major college ranks.

Pepin has just finished his freshman season at City College of San Francisco and found the adjustment from center to guard difficult.

"You see," explained Pepin, "the top schools make a list of the six best players they want and take the best three they can. I was told I was number five or six on many of those lists.

"I see myself going someplace better – maybe Santa Clara, where my old high school coach (Kevin Eagleson) is. USC would be a good place, too, if I can get my shooting down at guard," Pepin said.

Pepin has one more year left at CCSF, a two-year institution he chose late in his senior year "as a last resort." He said CCSF coach Brad Duggan did the best job of recruiting him.

"He came to practice, took me to lunch, and when I enrolled he made up my class list," said Pepin.

Duggan said he starts recruiting his players while they are sophomores or juniors in high school, so he has time to develop "more than just a player-coach relationship."

"If you wait until his senior year, it's too late," said Duggan.

"I also try to get as close to their parents as possible," he said. "If you get the parents on your side, then you've made progress."

Under NCAA rules, a coach or recruiter is allowed three visits to a player's home, but junior colleges like CCSF do not fall under NCAA jurisdiction.

"Screw the NCAA," said Duggan. "We're not bound by them."

Duggan said he visits many players more than three times and often brings along ex-players to help sell his program.

**sports**

CCSF has won four straight Golden Gate Conference championships and finished second in the California Junior College Tournament last year.

Dave Roberts, head basketball coach at Balboa High School for the past eight years, said he tries to tell his players there is more to picking a college or university than just the reputation of its athletic teams.

"I sit down with them and talk about the overall environment of the prospective school," said Roberts.

"For example, if the player is black, we look if the program has other black players.

"It's also important to find out if blacks are accepted in the community, because a lot of black players have found that after basketball, they get ostracized socially," Roberts said.

Many high school coaches like Roberts and Castlemont High School's Dave Shigamatsu play a large role in the recruiting process. Shigamatsu won't let recruiters bother his players until the end of the season.

Shigamatsu, whose team won this year's Tournament of Champions, said, "It's unfair to the players to put that much pressure on them."

In contrast, Bob Roehl, head coach at St. Francis High School, the Central Coast champion and T.O.C. runner-up, said he doesn't mind the recruiters talking to his players.

"But we haven't had the highly sought-after players, so we haven't had a big problem," he said.

"Most of the recruiters don't diligently seek out players until after the season's over," he said. "They will keep a low profile so as not to create tension between them and the coaches."

So far, Roehl hasn't had any players recruited from distant campuses like Galileo football coach George White has.

One of White's former players, running back Angelo Dillon, found going away to school wasn't exactly the wisest thing he's ever done.

White said Dillon found that after a couple of months at a school in Colorado, he was homesick. Ironically, Dillon came back to San Francisco and played for CCSF, where he tore knee ligaments and ended his career.

This is an unusual case and one Mike Shiner, who leaves for Notre Dame next fall, hopes not to duplicate. But Shiner, like many other recruited athletes, may have more of a challenge than he's expecting.

# Floyd is a natural three-sport star

by Larry Espinola

Many athletes dedicate hours of hard work in the hope of attaining skills that allow them to succeed. A few of the luckier athletes come by those skills naturally.

SF State's Angel Floyd is a "natural."

Floyd, a 5-foot-8-inch, 138-pound freshman, plays on three of SF State's women's teams and will probably play on a fourth next year.

"She's probably the best natural athlete I've ever seen," said Diane Kalliam, SF State's softball coach and a player in the Women's Professional Softball League.

"Angel is a natural athlete. Good coordination, agility, speed and strength," said Floyd's basketball coach, Gooch Foster.

Volleyball coach Coni Staff said, "Her reaction time in all sports is nothing short of amazing. She has the most natural ability of any woman I've ever seen."

Besides playing softball, basketball and volleyball, Floyd has been asked to compete on the track team next season due to her lightning-like speed.

With so much talent, one has to wonder how she slipped away from the scholarship schools.

"I got offers from Florida, Florida State, Arizona and Arizona State," said Floyd. "But they don't keep up with their promises. There's a lot of things they don't tell you about until you get there. They just don't fulfill their contracts. And since you're a freshman, you'll have to sit on the bench for a year.

"I figured at a non-scholarship school I'd have a better chance of playing, and it's worked out that way."

Floyd attributes much of her athletic talent to her six brothers.

"My brothers would drag me out to play," said the 20-year-old with a smile. "I wasn't too coordinated, but they just kept dragging me out again."

By the sixth grade she was playing baseball, but when she got to high school, sports became a bit of a problem.

"I had a coach who made me play basketball and volleyball in high school," said Floyd. "She made me do things that I didn't want to do so I began to hate sports because I was forced to play."

## 'Angel's potential is limitless'

Things changed for Floyd in her second year at Oakland High School. She was recruited to play volleyball for the U.S. Volleyball Association on the junior olympic team.

"The coach who recruited me never forced me to do anything, and I met different people and started to have fun again," Floyd said.

At age 18, she decided to try out for a national volleyball team sponsored by Adidas in Orange County. She made the team, but one had to be 20 years old to play on the first-string team.

Unknown to Floyd, her reputation as a good volleyball player had gotten around.

"A guy in Oakland talked to me about Angel," said Staff. "It took me several months before I could get in touch with her. It wasn't until the last month of school before I finally got her here to talk to her."

"I came here because it was a good school, period," Floyd said. "I really didn't come here for sports. A lot of people here talked me into playing. I just came here to get my degree in psychology."

Angel plays the center-forward position in volleyball, responsible for blocking on defense and spiking on offense.

"There are lots of athletes who have to work their tails off to be great. But not all of them can be great because they have already reached their limit," said Staff about the difference between a good athlete and a natural athlete. "Angel's potential is limitless."

In softball, Floyd can play every position except pitcher. And that's only because she hasn't tried it yet. This season, Kalliam played Floyd at catcher.

"We were, quite frankly, without a catcher and she was willing," said Kalliam. "Catcher is a very difficult position. She's making progress and if she decided that she wanted to stay with it she would make an excellent catcher."

Floyd never planned to go out for the basketball team.

"I didn't think of playing basketball until Dr. Foster helped me get some of my classes. They had lost my transcripts and I wasn't officially in school," Floyd said. "So I told her I was going to play for her and give it my best."

Floyd's best was more than enough for her opponents in the Golden State Conference. She earned all-league second team honors at guard.

"Angel came here without a basketball background," said Foster. "But because of her natural ability she picked it up real well."

Although she plays a guard, Floyd can rebound with the centers. She was once called for goaltending last year.

"I've got a 28-inch vertical jump in volleyball," said Floyd of her jumping ability. "I don't think I can dunk the ball though. If I were two inches taller, I probably could."

The only thing Floyd has to work on, according to her coaches, is the mental aspect of her game. But that's always a problem for a freshman. Once she conquers that, there's no telling what she can do.

"I don't think anybody in our conference can touch her in volleyball, basketball or softball," said Staff. "She can be the Most Valuable Player in this conference in all three."

Photo by Michael Simon

St. Francis' all-WCAL guard Bill Larson hopes college scouts were watching as he stuffed this shot in Tournament of Champions play.

# From the Jets to the Gators, Joe Webb eases athlete's pain

by John Tuvo

In a converted shower room that is now a training quarters, a small man with a bright smile and carrot-colored hair rubs vitamin E oil on the 12-inch surgical scar of SF State gymnast Lisa Gendotti.

Head trainer Joe Webb is attempting to preserve the attractiveness of Gendotti's leg.

"It has been hypothesized that vitamin E can diminish a scar," said Webb.

"So when Lisa wears a skirt, the scar will hopefully not be noticeable," said the Indianapolis-born Webb.

In addition to saving the appearance of athlete's legs, Webb, with help from a paid graduate assistant and six student volunteers, tries to bring the battered bodies of SF State athletes out of the sickbed and back into competition.

"Rehabilitation is probably the most important thing we do," said the 30-year-old Webb.

"We had an athlete come to us for a hamstring pull he received three years ago," said Webb.

"He did not get the proper care immediately after his injury, so it still hampers him."

"We want to make sure that an injury will not bother a player later in his life," he said.

Webb and physician Jim Glick decide whether a player is completely recovered from an injury.

"Dr. Glick's and Webb's word is law when it comes to the availability of a player," said SF State football coach Vic Rowen.

The head trainer or one of his assistants must be present at all SF State home contests.

"If a player is suspected of having a cervical injury, I will not hesitate to delay the game, have the injured player immobilized and call for an ambulance," said Webb.

At times, Webb has to apply psychology to his patients.

"Some athletes can be talked out of an injury," he said.

"Sometimes, a player's personality makes him think he's hurt worse than he actually is. This usually happens when a player is inexperienced in a sport.

"I approach every athlete differently, but I try to make the player understand the extent of the injury," explained the former National Football League trainer. "I don't try to pull anything on the athlete."

Webb, a Columbia University graduate, has practiced his recuperative techniques as an assistant trainer for the New York Jets during the 1976 and '77 seasons.

"The Jets were 3-11 one year I was there, so that should tell you how good a job I did," quipped Webb.

A losing team was not the reason for Webb's departure, however.

"I left the Jets because I wanted to get into the college level of athletics," said Webb. "There's much more of a low-key atmosphere in the college ranks than in the pros."

Webb notices an overall difference in the attitudes of players at the two levels.

"The majority of the athletes at the college level play for the sake of competition, per se. There are no materialistic rewards to most of them," Webb said.

"There seems to be more enthusiasm at this level too."

For seven years the university has employed a trainer to take care of its 21 varsity teams.

Vic Rowen recalled the days when a student would tape a player's ankles and assist injured athletes.

But the times have changed, and Rowen realizes the importance of having a trainer.

"It is an invaluable asset to have a man like Joe Webb," said Rowen.

"He started a stretching program for our players, and it has reduced the amount of nagging injuries like pulled hamstrings," Rowen said.

The training room, about 100 feet square in size and with its pea-green walls adorned with color posters of pro athletes, is only two years old.

"The old training room was located in the cage of the men's gym (where towels and equipment are now distributed). It consisted of a table, a broken refrigerator and a water cooler," said assistant wrestling coach Dave Nelson.

"What the athletes have now is a big improvement since the days when I wrestled here four years ago," he said.

But compared with other colleges, SF State's training facility is diminutive.

"Humboldt State's training room is twice as big," said Nelson.

"For the size of the program at SF State, the training room should be two to three times its current size," said Webb.

But it's highly unlikely there will be any improvements.

"We live in the state of Proposition 13," Webb said, "so we are on a tight budget.

"We might even run out of tape before the end of the spring season," he said.

UMI

# Gator wins strengthen playoff chances

by Steve Eoff

SF State's baseball team can do nothing now but wait and hope for a spot in the Division II post-season playoffs.

The Gators, who beat Chico State twice in their final three-game series of the Far Western Conference season, won't know until Monday morning whether their season is over.

On that day, the selection committee for the college Division II playoffs will announce its decision as to which four teams from California will compete in the post-season tourney.

The Gators finished the year with a 22-14 record in FWC play and an overall record of 28-21-1 and have a good chance of going.

The SF State nine is vying with two other schools for the two remaining spots in the tourney. FWC winner UC Davis and Cal Poly Pomona are assured of going. The Gators, who are seven games over .500, must beat out Chapman College (32-27 with two games left to play) or UC Riverside (30-25 with four games left) to keep their season alive.

The site for the tourney, which will begin May 17, has not yet been chosen. Seven similar tournaments will be held across the country, preparatory to the college division II World Series.

Larry White, a flame-throwing lefthander, has improved in the last month of the season. He tossed a four-hit shutout as the Gators won the Chico series opener 4-0 last Friday. The game, played in Chico, was a frustration for the hometown team as the Wildcats didn't get a single ball out of the infield.

SF State had no such problem, as all nine starters had at least one hit. Shortstop Ralph Gentile had three hits, left fielder Ricky Baker and center fielder Gilbert Ruiz had two hits apiece, and Ruiz scored two runs.

The Saturday doubleheader was rained out and was rescheduled for the following Monday. For a while it seemed the games might have to be further delayed, as the FWC umpires got stuck behind an accident on the Bay Bridge and were an hour late arriving at Maloney Field. Once the game began, the Gators may have wished the umpires were a lot later.

The opening game of the doubleheader featured a pitcher's duel between Chico's Marty Mathieson and Gator Mike Granger, who held the seventh and 10th lowest earned run averages in the conference, respectively.

"A three-hitter and I lose 2-0," said Granger. "And only one of the three was hit solid. The one that scored the runs was in on the fists, and he just blooped it over third base."

While Granger was holding the Wildcats to just three hits, the Gators could manage only one of their own, a first-inning double by Ricky Baker. Six Gator batters went down on strikes as Mathieson, only a freshman, retired SF State in order in five of the seven innings in the game.

Having lost that game to Chico, the second-place Gators knew first-place UC Davis was assured of at least a tie for the FWC title, even if Davis lost all three games it was to play with Humboldt State today and tomorrow.

Gator pitchers had held the Wildcats to just seven hits in the first two contests. By the third inning of the third game, Chico batters had matched those seven hits and scored seven runs.

The Gators had six hits and six runs of their own, making the score 7-6 Chico after three innings.

The Wildcats then set about making the game a runaway. They scored once in the fourth inning, again in the sixth and twice in the eighth and ninth, pulling way away from the Gators. SF State picked up a run in the fifth, but was unable to score again – until the ninth.

Moving into the bottom of the inning, SF State found itself trailing by a 13-7 score and in grave danger of losing the final game of the season and any hope of participating in the post-season tournament.

But as Ricky Baker put it, "You know we couldn't lose our last game."

Once again showing their ability to score runs in bunches, the Gators sent nine batters to the plate. Making use of a walk, two errors and four singles, the Gators scored five runs to close to 13-12.

Up to bat for his sixth time, with two aboard, Ricky Baker lashed a line drive to the fence in left-center. The tying and winning runs crossed the plate and pandemonium broke loose in the stands and on the field.

Baker, who tripped and fell on his way to third base, never regained his feet as his teammates erupted onto the playing field and swept him onto their shoulders. Baker raised two clenched fists skyward in victory and shouted to the Chico players, "It's a long way home, a long way."

*Gator notes: Even if the Gators aren't selected for the regional playoffs, it has been a very positive season for the team. Last year's record of 18-28-1 has been improved upon by 17 games, as the Gators led the conference throughout the season in team hitting and pitching. . . . There are a half-dozen Gators who could make the all-FWC team: Ralph Hodge, Tony Saffo, Baker, Granger, Jim Baugher and graduating seniors Jeff Creamer, Gary Oefinger and Kelly McGhee. . . . The Gators also have a number of promising underclassmen, and with whatever recruits coach Orrin Freeman can grab during the off-season, the Gators must be regarded as one of the favorites for next year's FWC title.*

# Orrin Freeman: a cool coach with a hot team

by Steve Eoff

Last month, after SF State lost three straight games to Stanislaus State, baseball coach Orrin Freeman was sitting in the Gator dugout. All the players had headed for the showers and he was alone, looking like the last person who wanted to be bothered by a reporter. But when asked if he felt like talking, he smiled and said, "Sure, it's only a game."

Freeman, 28, who obviously has no trouble keeping his job in proper perspective, is in a position to brag despite the Stanislaus games.

Last year, the Gators finished sixth in the Far Western Conference with a 7-11 record. This year, SF State finished the season in second place, with an FWC record of 22-14, and 28-21 overall.

As a coach, Freeman has two main functions: to recruit ballplayers who, hopefully, will be winners; and to help teach these athletes to be better players.

The statistics indicate he's doing his job.

Freeman's players don't question his baseball knowledge or his ability to relate.

"He's only a few years older than us – he relates real well," says relief pitcher Jeff Creamer.

Although this is Freeman's first head-coaching job, his credentials are impeccable.

In his playing days (1968-71), Freeman was a pitcher for USC. He was listed sixth on a roster that included such names as Jim Barr, Steve Busby, Brent Stromm and Eric Raich. Despite an 18-3 record in his first two years, Freeman joined the varsity only as a reliever. He was 4-0 with five saves with the varisty. A good curveball and a fair fastball were his main pitches. All five hurlers listed ahead of him on the USC roster have pitched in the major leagues at one time or another.

After graduating with a degree in physical education, Freeman was hired by USC as an assistant coach, a position he held for two years. During his six years at USC the Trojans won five national baseball titles.

Next for Freeman was a two-year stint (1975-76) as pitching coach at the University of Arizona. In his first year, Arizona won its league title, posting the NCAA's leading team batting average at .348 and a 58-6 won-loss record. Freeman's pitchers earned the fourth lowest earned run average in the country (2.45).

The next three years (1976-78) were spent as pitching coach for UC Santa Barbara, until last June when Freeman was hired by SF State.

Freeman resists the temptation to set goals for himself and the team. "We play one game at a time, we play as hard as we can and, if we play the game properly, we add up the wins later," he says.

He does have one goal. "I like it here. I want to be like (football coach) Rowen and stay here awhile. Coaching in the pros sounds nice, but it's not that good a job."

Freeman, known to his players simply as "O," lives only two blocks from campus. To maintain his svelte figure and to puzzle morning commuters, he walks to work every morning in his baseball uniform.

Freeman has a low-key approach to coaching, preferring to stress fundamentals and training rather than yelling.

"You always revert to your own personality on the field," Freeman says, "but we're all in it together."

Penn State's Joe Paterno has a coaching style he admires. Paterno is noted for putting his players and their educations ahead of winning, a philosophy Freeman also holds.

As a result, Freeman's players are loose and relaxed on the field. They laugh and joke in practice, and they don't suffer needlessly when they lose.

"The players are making this a good place to play baseball," says Freeman. "Players will be calling up asking to play here."

Photo by Scott Ludwig

Gator second baseman, Gary Oefinger, starts a double play against the University of San Francisco. Oefinger, who will be graduating, led the conference in stolen bases.

## Duncan drafted by Chargers

Frank Duncan may not have been selected as early as expected in last week's National Football League draft, but the San Diego Chargers eventually picked the Gator star in last Friday's 12th round.

Duncan, 22, had said earlier he really didn't care what round he was drafted in. "I'll be glad to play for any team where I could get a chance to play," he said.

Miller SPORTS AWARD

ATHLETE OF THE WEEK

**LARRY WHITE**

**6'4 JUNIOR FROM SAN FERNANDO**

**The Gator pitcher hurled a four-hit 4-0 shutout over Chico State last week. The right-hander did not allow a put-out in the outfield (all outs came on the ground) as he lowered his ERA to 2.40.**


# A short course in Bonded Bourbon.

History lesson: in 1897, Congress passed the Bottled-in-Bond Act which established the standards for Old Grand-Dad and other Bonded whiskeys. Old Grand-Dad is still bottled in Bond under U.S. government supervision.

100 is perfect. Bonded Bourbon *must* be 100 proof. No more. No less.

Final exam. You need only one sip to recognize the clearly superior quality and taste of Old Grand-Dad. Cheers!

Old Grand-Dad Bonded is authentic Kentucky sour-mash Bourbon, made with clear limestone water, the finest grains, and aged in new charred-oak barrels.

Only Bonded whiskeys have a green tax stamp. It's your guarantee that the whiskey is at least four years old. Old Grand-Dad Bonded is *always* aged longer.

Kentucky Straight Bourbon Whiskey. 100 proof. Bottled in Bond. Old Grand-Dad Distillery Co., Frankfort, Ky. 40601.


UMI

# backwords

# A splendid time was guaranteed for all . . .

*Once upon a time, in a land immersed in self-hype and pseudo-intellectualism, a group of young journalists neared the end of a long and boring trek. They had passed the halls of Vala and Media on a journey to professionalism, and they were tired. But from the dampened breaths of fatigue echoed a sigh of accomplishment. And they looked back at the valleys and rivers of Struggle and Failure and they smiled. And their strength returned, surging in bursts of muscular rhythm.*

*And the most valiant of the travelers spake these words about the hardships they had seen.*

*And their words became ripples on the wind. History.*

## Pete Townshend

They lied. Every single one of them. All those romanticized movies and paperback fodder about journalists. Those suave, but struggling, guardians of truth and semi-truth. The wiz-kids of wit. Mr. and Ms. Trenchcoat. Woodwardian-Burnsteinian bullshit.

What strange nitwits could possibly believe a life in journalism was tantamount to a life of adventure? What kind of people actually aspire to be journalists?

To answer question one, only very gullible space-cadets could believe the fantasy of the literary and silver screen reporter. To answer question two, only very gullible space-cadets wrapped up in a warped sense of self-importance would aspire to this "career."

And you people actually trust these cloud-gazers for your "more than just news, weather, and sports."

But then again, a lot of you people voted for Nixon.

If you take SF State's own *Phoenix* as a microcosm of the *real world* of wire service intelligencia, it will reveal why journalism attracts such bizarros to its fold.

First off, a journalist must not embrace the gentle pleasures of sleep. Sleep is a no-no. Usually the last light burning in the windows of good old SF State on the Wednesday night before *Phoenix* hits the stands Thursday morning is - you guessed it - the light in the *Phoenix* production room in HLL 207. Sometimes the light is not extinguished until 4 a.m. These time schedules tend to make one's 8 a.m. English Literature class a very disorienting experience.

Secondly, journalists know the touch of typewriter keys better than the flesh of their lovers. We spend more time typing than trysting. This brings up an oft-asked question: do journalists make good lovers? Answer: only if you have the alphabet tattooed to your naughty-parts.

## Deborah Harry

Being arts editor is fun. You get to meet a lot of punk rockers and new wave groupies. You spend a lot of time comforting over-emotional theater people who dramatize - tramatize - every minor incident. You can spend hours listening to an inspired artist describe in detail the "deeper" meaning behind his latest creation.

If you ever have a free moment to yourself, and go out for a drink, you can be sure there will be a lot of people around who "know" you and would sure appreciate a little publicity on your page.

If you go to a play you can write the review yourself in the morning to fill in the hole where one of the reporters couldn't get the story he/she was assigned. Maybe you can even take the pictures yourself.

You always get a lot of mail - that's fun until you have to explain to the senders why you didn't publicize their fashion show, puppet display, or review their game.

Arts editor is really fun.

I think I'll be a reporter next semester.

## Paul McCartney

"What the hell does 'indeterminate amount' mean?"

"Just what it says. He didn't get the figure, so we just have to leave it at that."

Wednesday at 4 p.m. The paper is going to bed tonight and besides the city hall story, there are two others on my desk waiting to be edited. Still another is supposed to be in, but I haven't heard from that reporter in three days and he's God-knows-where, probably on a drunken spree somewhere.

The story I'm working on is about the board of supervisors passing a rent-freeze measure. But there's nothing about that until the end of the story. The rest is about some poor old lady who's on welfare and can't afford to pay the rent increase her mean landlord slapped her in the face with. She's got to be moved down in the story.

The stuff about the drunks in front of her building has to go. I'm trying to get the damn thing out of the way when I catch one of my bright-eyed reporters standing in front of my desk like a little dog with his tail wagging for attention.

"Hey listen," he says, "I've got this great story idea that I'd like to talk to you about."

This guy is never around during the week, but on our busiest night he wants to discuss a story, probably about the gophers in Golden Gate Park and how they've dug up holes in lawns all over the place and now the old Italian men can't play bocci ball without getting one of the balls stuck in a hole.

"Listen," I say, "I'm really busy and I just don't have the time to talk."

Before he can answer back, three people are screaming at me at once.

"How long is the Project Rebound story?"

"Did you hear about the earthquake?"

"Where is that god-damn city hall story?"

The last came from our loveable managing editor. Naturally, I feel compelled to deal with him first.

"It's right here, I'll pass it in a minute, just keep your shorts on."

"Well it's after 4 and we need it. What the hell have you been doing?"

I put on my best sarcastic smile. "I was sitting on the grass outside for awhile because it's such a nice day, and I did up a couple of nice lines of coke, and for the past ten minutes I was just sitting here picking my nose. What the hell do you think I've been doing?"

Then I turn to our news editor. "Rebound is four takes." Someone tells me the earthquake was in Alaska and the only casualties were a brown bear and some moose. So much for that.

And what to my wandering eyes appear? It's the missing reporter and he looks sober and he's got a folder in his hand.

"Where have you been?" I ask. "You said you were going to do that story, you don't call, I don't know what the hell happened to you. I've been ringing your phone off the hook for the past three days."

But he has the story and it looks pretty good. A nice little piece about the problems of refugees from Vietnam who've made it to this country. It'll look good, our readers should find it interesting and I'm pleased.

All is forgiven.

## John Lennon

Jesus Christ . . . look at this crap. They even misspelled the date . . . How did I get suckered into this job? I'm not even getting paid. Give me a cigarette. Give me a drink.

Eight more issues . . . I'll never make it through. I'm going crazy. Now I know why the suicide rate is so high among journalists. Boy, the last issue was shitty. They're not kidding about "all the news that's printed to fit."

What's he yelling about now. Don't lose your temper. Just nod your head and go on doing what you were doing. That poor boy will be dead within a year. Why didn't I major in art history or english or something NORMAL. This is crazy.

Four more issues . . . almost there, gotta make it. At least the stories are getting better. At least I have four more weeks before I flunk out of school. If it wasn't for my girlfriend I'd be up in Napa with all the other ex-journalism majors. These people are so crazy they might as well wear their panties on their heads. Fruit of the Loonies.

At least these people will be assured of a job when they get out. They can be guinea pigs for the surgeon general. Or models for Sure Signs of Alcoholism. Come to think of it, so can I. Thank God for sex, it's the only thing that journalists know how to do daily that's not hazardous to your health.

Last issue. I made it . . . almost. Two years of *Phoenix* and now I can start my college career. Pass the bottle, boys.

## Stevie Winwood

Copy editing is like being a chef in a kitchen where all the cooks crack their eggs and miss the pan. Of course, the pans you give them are all 2 inches in diameter, but you pretend not to notice. The penalty for requiring such accuracy is that you get to scoop the egg off the kitchen floor, remove the miscellaneous dustballs, lark's vomit, cat hairs, etc., fry it, write a cute headline and serve it to the customer.

There are other stigmas attached. For instance, word spreads that you find hyphens worthy of prolonged debate. But strangely, as the semester wears on and the two hemispheres of your brain fuse together, you find yourself wondering if the word "lip" is spelled correctly. You hide it by broadcasting the definition of "jejune" to a reporter across the room.

You pass copy to the typesetter, satisfied that the commas and capitalizations are all in place, but you miss the reference to "Palo Alto, Sweden" or the sign quoted as "Just Marred" on the newlyweds' car in the wedding story.

## George Harrison

I don't know about you, but I'm tired.

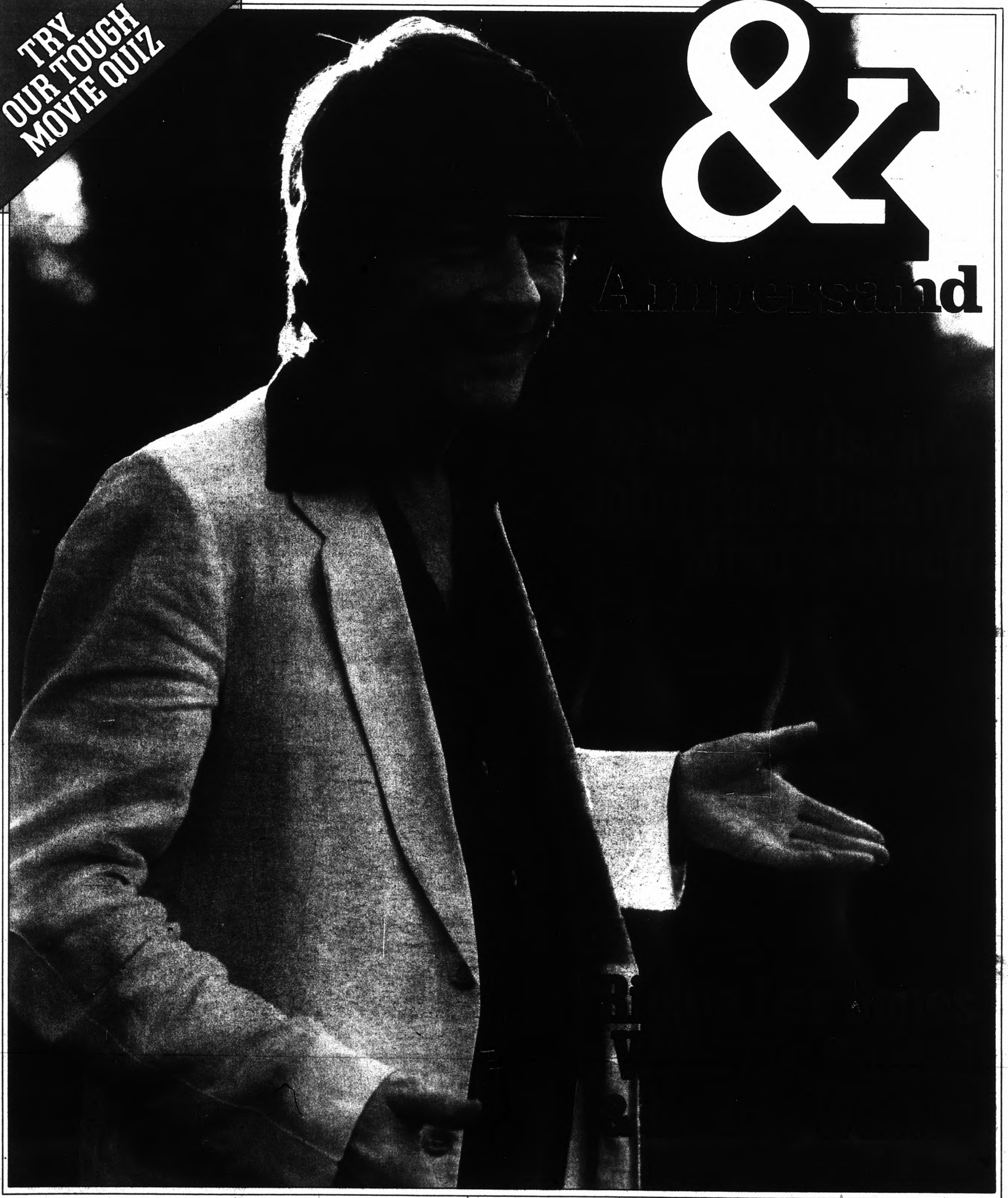
UMI

*A Music, Arts & Entertainment Magazine for College Newspapers*

TRY OUR TOUGH MOVIE QUIZ

# &

## Ampersand



VOL. II, NO. 8, MAY, 1979

NEIL ZLOZOWER

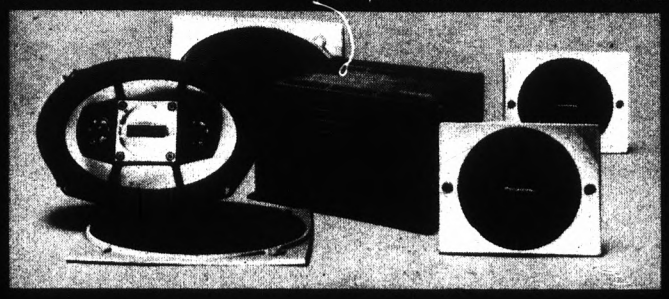
# The Panasonic 200-watt dash. Win it with a built-in graphic equalizer.

Vast expanses of curved glass and valleys of vinyl all encased in steel. A less than ideal place to listen to music. But, unfortunately, a lot of us do. Because this is the interior of a car. It's here that Panasonic teams up two 100-watt amps with a built-in graphic equalizer to create the stereo system that can outrun the problems your car's interior creates.

Our built-in graphic equalizer has 5 bands. It divides the music into five parts, to give each part its own separate bass and treble control. So whether you're listening to the stereo tuner or the cassette player, you'll have excellent control over all your music.

And when some other car stereo amps may be gasping for power and limping with distortion, these Panasonic in-dash hi-fi components have 200 watts of power with only 0.05% total harmonic distortion. That's plenty of power to take the most difficult passages in stride.

The Panasonic 200-watt dash gets off to a running start with the CQ-7600. An AM/FM stereo tuner, graphic equalizer, cassette player with Dolby and a bi-amp. The bi-amp further separates the music by routing most of the low notes through the rear speakers. And most of the high notes through the front speakers. The CQ-7600 runs in concert with a matched pair of CJ-5000 power amps. Each with 100 watts of total power (30- and 40-watt amps are also available). And to handle all that power, Panasonic has the Sound Pumps™ 100 speaker system.



Panasonic 200-watt dash is the stereo system that adds up to the sweet sound of victory in your car.

Dolby is a trademark of Dolby Laboratories, Inc.

**Panasonic**

just slightly ahead of our time.

For more information on how to take on the Panasonic car audio line, call toll free 800-447-4700 (in Illinois call 800-322-4400)

*A man dreams of winning.*
*A woman dreams of loving.*
*A dreamer dreams of both.*

Dreamer

TIM MATHESON SUSAN BLAKELY JACK WARDEN as Harry

A MICHAEL LOBELL PRODUCTION
DREAMER
Produced by MICHAEL LOBELL • Directed by NOEL NOSSECK
Written by JAMES PROCTOR & LARRY BISCHOF • Music by BILL CONTI
COLOR BY DeLUXE®

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

© 1979 TWENTIETH-CENTURY FOX

**COMING SOON TO A THEATRE NEAR YOU!**

UMI

**Ampersand**

*Publisher*
DURAND W. ACHEE

*Advertising Director*
JEFFREY A. DICKEY

*Editor-in-Chief*
JUDITH SIMS

*Music Editor*
BYRON LAURSEN

*Art Director*
CATHERINE LAMPTON

*Production*
CHIP JONES, MEL RICE

*Typography*
SCOTT ROEBUCK

*Office Manager*
JUDY TURNER

*Contributing Editors*
COLMAN ANDREWS, JACOBA ATLAS, MARTIN CLIFFORD, ED CRAY, LEN FELDMAN

*Advertising Offices*

Los Angeles
JEFF DICKEY
1680 N. Vine Street, Suite 201
Hollywood, CA 90028
213/462-7175

New York
BARNEY O'HARA, JOAN DORBIAN, EILEEN ECK, DEBORAH PREVETE
Barney O'Hara & Associates
105 E. 35th Street
New York, NY 10016
212/889-8820

Chicago
FRANK AVERY, JANE JEFFREY, DEBRA SAX ANNES
Barney O'Hara & Associates
410 N. Michigan Avenue
Chicago, IL 60611
312/467-9494

*Director of Sales Promotion*
JEFF MARTINI

*New Contributors*

PAUL ANDERSEN (On Disc) thought there weren't enough good jazz magazines around. So he started his own—a lively piece of work called *Jazzin' L.A.* Sample copies can be had for a quarter apiece, just write to Paul at 1920 Hillhurst Avenue, Los Angeles 90027.

RICHARD LEVINSON (On Screen) is an alleged musician, bon vivant, man-about-town and professional dillettante, who is currently at work on his fabulous space-rock extravaganza, "Disco Leper."

BART MILLS (On Tour), from a London headquarters, covers entertainment news for newspapers throughout England, Europe and the United States. All that activity, yet he still found time to be smitten by Joan Armatrading. It's an example for hyperactive romantics everywhere.

STEVE WEITZMAN (On Disc), chronicler of the Dire Straits phenomenon, once an editor at *Gig* and a contributor to *Playboy*, is certifiably crazy about music.

ALISON WICKWIRE (In Print) lives in New Jersey and shows no signs of radioactivity . . . yet. She's a tall, lithe blonde and the liveliest, funniest person in her state.

©1979 Alan Weston Publishing, Inc., 1680 N. Vine Street, Suite 201, Hollywood, CA 90028. All rights reserved. Letters become the property of the publisher and may be edited. Publisher does not assume any responsibility for unsolicited manuscripts. Published monthly at Los Angeles.

# IN ONE EAR...

## *Aw, Shucks*

I thought I'd tell you how much your monthly rag is looked forward to on the U. of Indiana campus. It's really enjoyable reading. The features are consistently interesting, and the reviews are often the best around. In fact, your publication can easily stand up to the one you're probably most often compared to (incorrectly, of course)—*R.S.*, which may finally have become tragically hip. In sum, thanks for the entertainment.

(Okay, Mom, okay! I wrote the letter! But I *still* say there's no way they can get me into UCLA.)

RANDY HASSAN
BLOOMINGTON, IL

P.S. *Please* keep cutting down: Steve Martin, Peter Frampton, disco, Led Zeppelin, Rod Stewart, disco, Boston, Top 40, radio, Top 40 radio, Aerosmith, disco. Thanks!

The animation department tells me that they received about 40 inquiries from artists based on the *Ampersand* item [announcing Disney Studio's search for new young animators]. None of those have been selected yet for the staff, but that isn't unusual since the requirements here are pretty stiff. Nonetheless, it's impressive that your magazine generated that much response.

THOMAS L. WILHITE
DIRECTOR OF PUBLICITY
WALT DISNEY PRODUCTIONS, BURBANK, CA

Thanks for the insightful cover story on Chris Walken by Jacoba Atlas [*Ampersand*, March, 1979]. I first noticed Chris in *Last Stop, Greenwich Village*, and paid to see *Roseland* because he was in it (it was worth it—but just barely). I also really appreciated *The Deerhunter* review in the previous issue. I saw the movie because Walken was in it, but it affected me more than I thought a movie could. What Judith Sims said in her review was exactly what I felt, and what my friends who have also seen *The Deerhunter* have felt: as if the characters in the film are people we've known for a long time.

Thanks again for featuring this profoundly affecting film and its stars.

LESLIE SIMMONS
NEW ROCHELLE, NY

## *Nag, Nag*

This letter is in reply to Merrye Atkinson's review of *The Rocky Horror Picture Show* in your March issue. We beg to disagree with her review on a number of points.

To begin with, if Atkinson knew *Rocky* to be a cult phenomenon before she attended the showing, she should have expected the audience's paraphernalia. And even if she was not forewarned, it is neither necessary nor apt to compare *Rocky* with *Let's Make a Deal*.

Second, the *RHPS* is not specifically a "horror film." The "Horror" in the title is part of Rocky's name. Also, the film is a satiric spoof of everything from Tom Jones to early Sixties culture to science fiction fandom, and *not* just a spoof of horror films.

Besides misinterpreting the film, Atkinson also misquotes it. "Someone" does not say "Let's have a toast to Eddie;" Frank says, "A toast: To absent friends and Rocky."

Atkinson missed something else: the audience cries "Meatloaf for dinner again" because the guests are in fact eating Eddie (played by Meat Loaf).

We are sorry that Ms. Atkinson does not like the film. She is, of course, entitled to her opinion. However, the opinion of a film critic loses much of its weight when that critic misrepresents and misquotes a film.

SARA TOMPSON, KATHY GRIFFITH
HILLARIE OXMAN (MEMBERS OF THE NORTHERN IL SCIENCE FICTION ASSOCIATION
NORTHERN ILLINOIS UNIVERSITY
DEKALB, IL

I am writing in regards to your review of the recent film *Hair*. Judith Sims really botched up this one. Not only is *Hair* a wonderful film full of emotion and ideas, but the music deserves more than just pleasant. Rarely have songs ever carried so much impact in lyrics as well as naked musical structure.

It was really a letdown when *Ampersand* put *Hair* to the pits and I felt compelled to alter Miss Sims' opinion a bit. I would also like to make a correction, the words to "Aquarius" are "Peace will guide our planet and love will steer the stars," not "rule the stars." She could have at least done her homework on that famous song.

J. GREGORY BLACKWELL
INDIANAPOLIS, IN

## *Questions*

I have been trying for a long time to find an album by Ray Price entitled *Ray Price Sings San Antonio Rose*. The album was a special tribute to Bob Wills.

I would like to know if there is only one volume to this album and how I can get it. If you cannot give me this information, could you please suggest who I could contact to get it?

STANLEY DUNBAR
LUBBOCK, TX

*The report from Research: First, congratulations on settling in Lubbock, home of Buddy Holly and Joe Ely. Second, a check with CBS and MCA, which own Ray Price's catalogues, revealed no such album. Apparently it's out of print and therefore available only through used record stores. Gold will be where you find it. To counter your frustrations, try* The Best Damn Fiddle Player in the World (Or, My Salute to Bob Wills) *an excellent outing by Merle Haggard and the Strangers and some of Wills' Texas Playboys. If no satisfaction results, hook a six-pack of Lone Star and make the world go away, as the Cherokee Cowboy himself might put it.*

Eric Clapton has been cranking out great albums since his days with Cream. I haven't heard much from Ginger Baker or Jack Bruce, the other members of that "supergroup," since the group disbanded. I haven't heard *anything* from them since Ginger Baker's Air Force or Bruce's stint with Mountain. What are they up to now?

BRUCE PETKOVSEK
COLUMBUS, OH

*Both Bruce and Baker were last spotted on RSO, where they released "Best of" albums, but a phone call to that company revealed no current information. Baker, who turns forty this year, bought land in Akeja, Nigeria, after his Air Force failed to click, and split time between building a studio there and playing with localite Fela Kuti. Paul McCartney used Baker's Nigerian studio in 1973 for* Band on the Run. *Starting in 1974, Baker cut three albums with Baker-Gurvitz Army (is this guy a military fetishist?) and a 1977 solo called* Eleven Sides of Baker.

*Bruce, 35, a one-time, scholarship student at the Royal Scottish Academy of Music, made a string of solo albums (*Songs for a Tailor, Harmony Row, Out of the Storm *and* How's Tricks*) plus projects with John McLaughlin, Tony Williams, Carla Bley and ex-Rolling Stone Mick Taylor. A banding with Bley and Taylor aborted, possibly because of Bruce's heroin-related problems. Bruce didn't play with Mountain. Rather, he pumped heavy metal with West, Bruce and Laing. In an extensive 1977 interview with now-defunct* Gig *magazine, Bruce claimed to be off junk and ready to contribute, but the record-buying public, unfortunately, didn't respond.*

## *Write to Us*

*Many of you have been writing to your local school papers telling them what a swell publication* Ampersand *is. Don't tell them, tell* us! *Send epistles to In One Ear, c/o* Ampersand, *1680 N. Vine Street, Suite 201, Los Angeles, CA 90028.*

## In Here

FEATURES

Sci-Fi Conventions — 10
*Weird scenes & alien beings*

Rickie Lee Jones — 12
*Barroom balladeer*

A Movie Quiz — 18
*It Ain't Easy*

John Hurt — 20
*Rediscovered again.*

DEPARTMENTS

In One Ear — 4
*Letters*

& Out the Other — 6
*News & Gossip*

On Tour — 8
*Dire Straits, Gillespie, etc.*

In Print — 10
*3 Novels, 1 bio, 1 reggae*

On Disc — 14
*Zappa, Parker, Roxy, Allmans, etc.*

Amperchart — 16
*Rock, jazz, soul & country hits*

On Screen — 18
*Gang movies*

In Both Ears — 22
*Headphones*

OUR COVER

*John Hurt, the devastated Max in* Midnight Express, *is a funny man and a busy actor; he was photographed for us at Greystone Mansion in Los Angeles by Neil Zlozower.*

UMI

You're looking at two components from Technics Silver Edition. The SU-8099 DC integrated amp and the ST-8077 stereo tuner.

Listening to the SU-8099 amp will tell you all you need to know about its performance. But 3-Dimensional Analysis (3 DA) told our engineers what they needed to know to achieve it.

3 DA gave our engineers far greater insight into important aspects of amp behavior than is possible with conventional measurements. It's a computer measuring system which plots 4000 precise measurements in a three-dimensional display. This enabled our engineers to evaluate and fine-tune the SU-8099 to the point where even elusive amp characteristics like slew-rate limiting and TIM distortion can be identified and corrected. The result is a Controlled High-Speed integrated DC amp which delivers astonishing clarity during complex musical transients.

And the SU-8099 is hard to beat for a lot of other reasons. It has a frequency response from the deepest possible bass (0 Hz) to far beyond the audible range (200 kHz −3dB). And our fluorescent FL power meters are fast, completely electronic, and highly accurate.

SU-8099

| Continuous Power Per channel into 8 ohms | Total Harmonic Distortion at Rated Power | Phono S/N |
|---|---|---|
| 115 watts (20 Hz - 20 kHz) 100 watts (5 Hz - 100 kHz) | 0.007% (20 Hz - 20 kHz) 0.05% (5 Hz - 100 kHz) | 96 dB (5mV) |

ST-8077

| FM Sensitivity 50 dB (stereo) | FM Selectivity | Stereo Separation (1 kHz - 10 kHz) | Total Harmonic Distortion (stereo) |
|---|---|---|---|
| 37.2 dBf | 75 dB | 45 - 35 dB | 0.1% |

In the preamp section, we included both a moving coil pre-preamp and an extremely quiet phono equalizer complete with Technics-developed ultra-low-noise transistors.

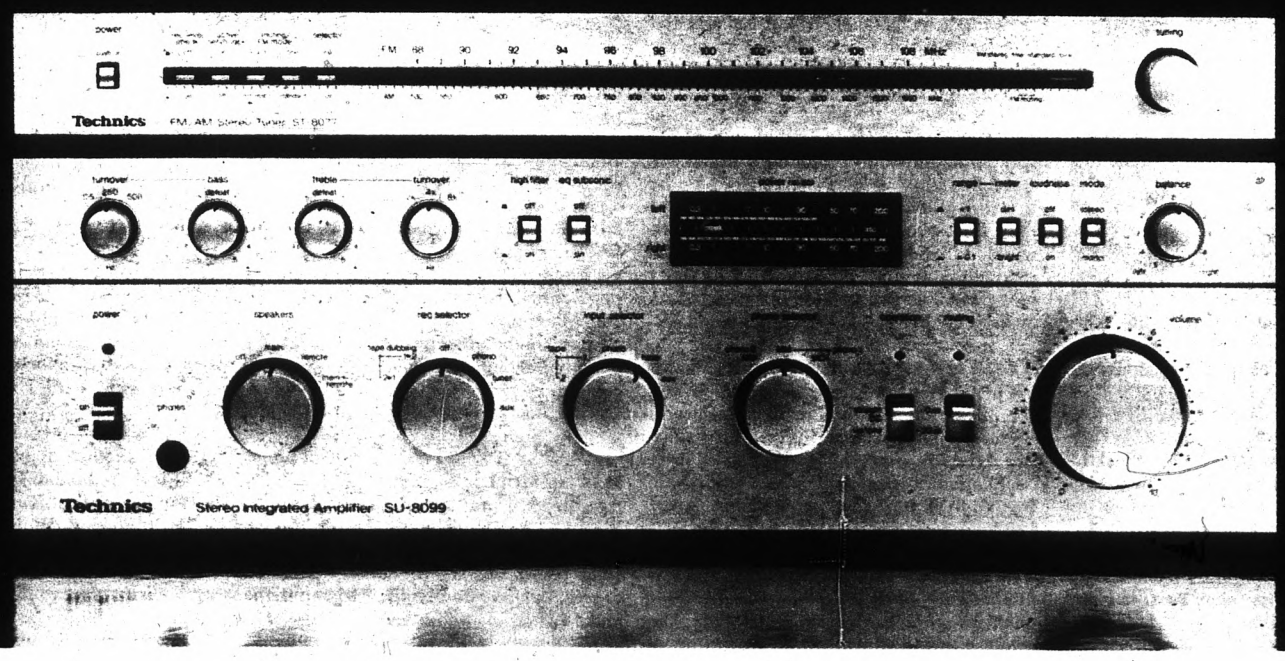
Our highly sensitive ST-8077 tuner features our new approach to tuning. Center-of-channel indication is right on the tuning dial where it's easy to see. Two LED arrows point you in the right direction for fine tuning.

And for inaudible distortion and excellent selectivity, the IF stage features a five-stage, differential amplifier and surface acoustic wave filtering.

To really appreciate what these new components do for music, listen to the Silver Edition from Technics.

# Technics
SILVER EDITION

# Technics new approach to amplifier and tuner design. The Silver Edition.




UMI

# & OUT THE OTHER

## Oh *Yeah*? Well, Maybe You Bother *Us*, Chump!

**BEFORE JOHN TRAVOLTA** would agree to star in *Urban Cowboy* (directed by James *China Syndrome* Bridges), he reportedly insisted on personally inspecting the Texas locations chosen for the film. He demanded that Paramount, the studio behind *Cowboy*, provide him with a private plane for his jaunt, but Paramount told him to fly first class on a commercial airline. Little John does not like to be "bothered" by his ardent fans, not even the first-class ones, so Warner Bros. Studios (which has no financial interest in *Cowboy*) saved his psyche by allowing him to use their company plane. He wasn't bothered by a single fan. That's not all: Travolta next wanted to bring his own personal chef on location with him. What, no handmaidens? No Nubian slaves?

## Here We Go Again

**WE'RE IN FOR** another Woodstock, set for August 15-17 this year, the tenth anniversary of the original blowout at Yasgur's farm in upstate New York. Michael Wadleigh, who directed the original film (and hasn't done much since) will not only direct but produce and supervise the soundtrack (Orion has film rights, CBS will release the record). This celebration, so they claim, will be organized; tickets will be sold to applicants selected at random by a computer; each lucky selectee can buy four, no more, tickets at $37.50 each (ten years ago the price was $17.50). Wadleigh and co-producer John Morris claim they'll have 29 acts; approximately one-third will be from the original shebang, one-third superstars of the Seventies (Springsteen, for example) and one-third newcomers. The promoters still haven't selected a site, but dozens of locations have been offered, from an abandoned winery to an old summer camp. All in upstate New York, of course.

**WHEN BONNIE RAITT** dropped by WB's Burbank HQ recently she was told Mark Knopfler of Dire Straits was just down the hall. "Omigod!" cried ravishing Raitt. "I look terrible! Do I look terrible?" She scurried down the hall looking much better than terrible; Knopfler was equally awestruck by Raitt's presence, and they spent some time in mutual admiration. When not haunting the halls of WB, Raitt is at work on a new album, produced by Peter Asher; and she is producing a film of herself and blues writer-singer Sippie Wallace, whose songs Raitt has presented on previous albums.

## Ins & Outs

**MICKEY THOMAS**, who sang on Elvin Bishop's "Fooled Around and Fell in Love" hit a few seasons back, will replace Marty Balin as lead male vocalist for the Jefferson Starship. Grace Slick has definitely rejoined the band, after spending several months drying out and being domestic: baking cookies for daughter China's grade school class, carpooling, PTA meetings (how she remained sober through all *that* is astounding).

Balin will embark on several projects, such as co-producing the next Jesse Barish album; a solo album (about time); waiting for an unnamed producer to scratch up financing for Balin's film *Rock Justice*; and trying to set up a 13-week local San Francisco cable TV show that would showcase Bay Area groups. Did Balin depart the Starship on friendly terms? "Of course not," replied a friend of the group, refusing to divulge juicier gore.

**JOHN HARTMAN**, original Doobie Brothers drummer, and lead guitarist Jeff "Skunk" Baxter, a later addition to the group, have quit the Doobies just as the group knocked the Bee Gees out of the Number One singles slot with "What a Fool Believes" and with their *Minute by Minute* the second-best selling LP in the country. The remaining Doobies, a quartet once again, are now touring the U.S. until early July.

## Record Stars=Screen Stars

**THE WHO**, bless 'em, will return to the stage after a two-year absence in Cannes. In France. They will appear May 12, right in the middle of the annual film fest; not coincidentally, the Who films, *The Kids Are Alright* and *Quadrophenia*, will screen the night after the concert. Best news: the group will tour Europe and the U.S. this summer.

**THE BEE GEES** will star in their first-ever TV special, a 90-minute epic for NBC which will trace the Gibb brothers from birth in Great Britain to youth in Australia and success back in England and the rest of the known world. Maybe even China . . . since a U.S. arts delegation to China, headed by RSO vice-president Bill Oakes, will most likely include the Bee Gees. Falsetto Diplomacy.

**BRAZILIAN JAZZ ARTIST** Flora Purim will not play herself in *The Flora Purim Story*, but she will do the music. The TV movie (and possibly a book) will tell Purim's story since her arrival in America, including her drug bust, prison ordeal and drug withdrawal. Her real-life husband, percussionist Airto, may play himself.

**THE FIRESIGN THEATRE** will write and star in *The Future Adventures of Nick Danger*, based on their weird records of the past decade. The group is still Phil Austen, Peter Bergman, David Ossman and Phil Proctor; they recently celebrated their reunion (after a two-year hiatus) with a three-night stand at the Roxy.

## Stiffed

**THERE'S A BROKEN** contract for every light on Sunset Strip: GRT Corporation, which owned Janus Records, recently decided to exit from the rock & roll business by dissolving Janus. Kayak, on the charts with *Phantom of the Night*, and Charlie—Janus' two active rock groups—are on the street again, looking for another label. Beserkley Records, home of the Rubinoos, Jonathon Richman and Greg Kihn, was distributed through Janus and now must find a new home.

**LATEST ON THE THOROGOOD CASE:** Threatened by lawsuits, MCA Records is putting "on hold" their plans to release a George Thorogood album. Early tapes of the ascendant young blues-rocker were sold to the corporation by Danny Lipman, once Thorogood's manager. Thorogood, through a Rounder Records press release, called MCA's earlier plans "a sign of disrespect to me as a professional musician" and the tapes they bought from Lipman "obsolete and inferior."

**STIFF RECORDS** ("If It Ain't Stiff, It Ain't Worth a - - - -"), home of Ian Dury ("Sex and Drugs and Rock & Roll"), Wreckless Eric and other strange and wondrous music experiments, may soon be distributed by CBS Records, according to rumors. Interest at CBS was piqued by the upsetting Ms. Rachel Sweet, whose album, *Fool Around*, was reviewed in *Ampersand*'s April issue.

## Togetherness

**THE SUPERSESSION CONCEPT** isn't dead, it's just been dormant: Ron Wood, about to release a solo album called *Gimme Some Neck*, will tour in late spring with Keith Richards, Willie Weeks, Stanley Clarke and Andy Newmark, called in aggregate, the Barbarians. Neil "Quick-change" Young was scheduled to come along, but has since decided not to. Jeff Beck is an unconfirmed rumor. Guests on Wood's new LP include the Glimmer Twins, Charlie Watts, Mick Fleetwood, Ian McLagan, Dave Mason, Jim Keltner, Bobby Keyes and Pops Popwell.

**ROD STEWART** married Alana Hamilton (*she* must think he's sexy); their attorneys were reportedly kept busy hammering out pre-nuptual agreements. Insiders say Rod and Alana want children; judging from the offspring of their contemporaries, this parent potential definitely belongs in the Spare Us column.

## You Guys Are So Busy

**MARTIN MULL** is set to star in *Religion*, written, directed and produced by TV mogul Norman Lear. Studying for the role inspired Mull to write a new song, "I Wanna Be God (Not Jesus, but God)." Before Mull embraces *Religion*, however, he will probably make *The Serial*, a film version of the snide best-seller about Marin County. And somewhere along the line he wants to make *The Martin Mull Story, Part I*. He would probably assume the title role.

**ANIMAL HOUSE** producer Matty Simmons will tackle a spoof of *Jaws* and *Jaws II*, to be written by three *National Lampoon* editors and titled *Jaws Three, People Zero*. All about a film crew that shoots a movie about sharks in Mexico, until real sharks rear their ugly heads. Chomp.

**LATEST ON THAT** double Eagles album: sixteen sides are done, they're back in the studio for the next six weeks hoping for a July 4 release date. It's now called *No Shoes*, after the Brothers Grimm tale of *The Red Shoes*, in which a girl cuts off her feet—and the red shoes which keep her dancing—so she can get some rest and settle down with the nice woodcutter.

## Collegiate Capers

**CHEVY CHASE** and Christie Hefner, daughter to Hugh, doled out the annual Focus Film Awards to outstanding student filmmakers at a Schubert Theatre ceremony in Los Angeles. Michael Korolenko of Boston University's School of Public Communication received this year's *Playboy* internship along with a car and six months' rent for his elaborate time-capsule production, *Since '45*. (Last year's winner, Judy Boswell, is now working for a Hollywood film producer, so there must be something to these awards.) Chase also announced the winners of best film, director, actor and actress awards voted by college students across the country: *Heaven Can Wait*, Woody Allen, Warren Beatty and Jane Fonda, respectively.

**AT A RECENT** college radio convention in Virginia, several record companies, as is the custom, set up hospitality suites complete with videocassette machines and dozens of tapes of the labels' various artists. Atlantic Records announced that nobody would be admitted to its party unless dressed as a Blues Brother; although this caveat was not enforced, more than a hundred conventioneers arrived in old suits, dark glasses, hats, handcuffs, briefcases and harmonicas, looking like an army of underfed syndicate flunkies. The Irony of It All: Atlantic's videocassette seemed to offer every act on the label *except* the Blues Brothers.

## Stay As Sweet As You Are

**LOOK FOR** a major change in Tom Waits. This intriguing hint comes from sources close to Waits who would only tease, damn them. So we made up our own versions:

He's joined the hari krishnas, shaved his head and traded his winklepicker shoes for bare feet.

Sassoon styled his hair (the dry look), Sy Devore stitched up some three-pieces suits, and he'll be modeling soon in *GQ*.

He bares all in *Playgirl*.

He's stopped drinking and smoking and has embraced God. Or Debby Boone. Or both.

You can all play this game. Send us your suggestions for Major Changes in Tom Waits, and we'll see that he sees them.

UMI

"Voices:
I Will Always Wait For You."

METRO-GOLDWYN-MAYER presents "VOICES" starring MICHAEL ONTKEAN · AMY IRVING · ALEX ROCCO
Written by JOHN HERZFELD · Songs & Score by JIMMY WEBB · Produced by JOE WIZAN · Directed by ROBERT MARKOWITZ · A JOE WIZAN Production

Hear Burton Cummings sing the hit song "I Will Always Wait For You." | Original soundtrack album available on PLANET Records and Tapes

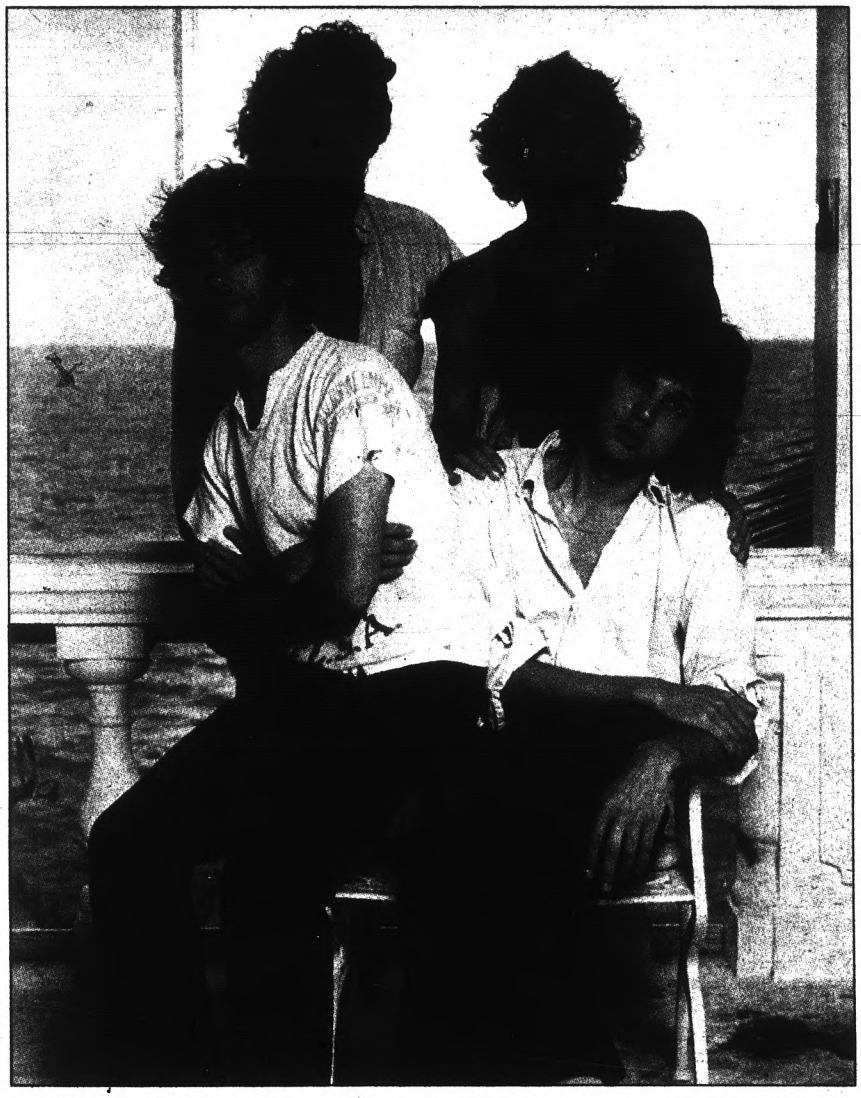
PG PARENTAL GUIDANCE SUGGESTED — SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN | Read the WARNER Paperback | METROCOLOR®

© 1979 METRO-GOLDWYN-MAYER Inc.
MGM
Released thru United Artists
A Transamerica Company

COMING IN MAY TO A THEATRE NEAR YOU!


UMI

# ON TOUR



## *Dire Straits, The Bottom Line, NYC*

On the early dates of their first American tour, the Straits have shown they are a more than capable live act somewhat lacking in fire. Oddly, for an English band, everything they emulate is American. Lyrically, many themes deal with the cowboy ethic and the Old West, while musically, they're closer to Muscle Shoals than any American band.

Mark Knopfler, 29, is the genius behind this band. The songs are his, the lyrics are his, the lead singing and the lead guitar playing are his. Even the jokes are his. After the opening seconds of their first tune, "Down to the Waterline," which Knopfler kicks off with some subdued but passionate guitar, he waved to the crowd. "Thanks very much," he cracked. "Goodnight." His guitar playing is undeniably the key to this band and doesn't take a back seat to even his tremendous songwriting ability. The lines he plays are somewhat reminiscent of Clapton's country-blues but are delivered with much more tension. His sense of improvisational melody is nothing short of awesome and is the reason so many people have latched onto Dire Straits.

Live, Dire Straits' material takes on another dimension in twists and turns, as they are not content to deliver their songs in rote fashion. "In the Gallery," for example, is a typical Straits song—the choppiness (or funk) of the tune is the result of Mark Knopfler's guitar being in almost constant counterpoint to the bass and drums. Knopfler's leads, in fact, fall in opposite bars of his vocals; while he's singing, he underscores the tunes by adding another rhythm voice on guitar. His stage presence for a rookie is equally impressive.

Six new tunes were debuted at the Bottom Line show, each easily as good as anything to be found on *Dire Straits*: "Once Upon a Time in the West," "Lady Writer" with some burning Mark Knopfler guitar at the end, "Single Handed Sailor" with a five-note run on guitar repeating the refrain, "News,"—a ballad, again defined by Knopfler's guitar, and two classics which will no doubt be among the strongest songs on their next album, "What's the Matter with Ya, Baby" and "Where Do You Think You're Going?" And, yeah, they did the hit "Sultans of Swing" and people screamed. The line, "It ain't what *they* call rock and roll" got the biggest cheers.

**Steve Weitzman**

## *Boomtown Rats Coconut Grove, Los Angeles*

The Rats are showbiz pure and simple. There's nothing to make them too alien or threatening to American fans and their politics extend only to attacking those institutions that induce conformity and prevent good times. Despite a sound system that perversely rewarded the blasé sorts seated in the wings with better sound than the ardent fans jamming the front of the stage, the band's well-paced 75-minute set delivered the musical goods.

The Rats are most reminiscent of the Kinks. They're not a staggeringly original crew but, in the grand rock & roll tradition, they've stolen wisely from excellent sources. There are traces of the Stones, Bowie and Thin Lizzy to be found—a new song titled "I Don't Like Mondays" had marked Costello undertones in its embryonic voice-piano presentation—but they've been adeptly synthesized into a sound that spells Boomtown Rats. The band is competent instrumentally but not flashy, seemingly most comfortable when locked into the raucous, British R&B groove of "She's So Modern" and "Lookin' After No. 1" than the more pop-oriented *Tonic for the Troops* material that comprised the bulk of the set.

The Rats' chief asset is the irrepressible frontman Geldof, who has the best line in crowd manipulation techniques this side of Ray Davies. Cajoling, haranguing, aiming barbs at the seated Columbia execs checking out their latest investment, pulling people onstage to dance to the utterly silly "Do the Rat," Geldof doesn't request audience participation so much as demand it. The tone is aggressive but it's a mock aggression designed to jolt people out of a passive listening stance, and his remarkable ability at doing just that will undoubtedly serve the Rats well in coming months.

**Don Snowden**

## *Joan Armatrading, Wembley Arena, London, England*

If Joan Armatrading says "Hullo" to an audience, she's in a talkative mood. Armatrading stands for the right to define relationships on our own terms, and she defines her relationship with audiences as one of adorers to the adored. The adorers applaud and she responds, "Yes, yes, you're absolutely right."

There's no rock performer in Britain whose songs mean more to her audience than Armatrading. There was more reverence per square foot at her two concerts in London's 8,000-seat Wembley Arena March 12-13 than on Easter Sunday in St. Peter's Basilica.

Is she black? You'd never know it from listening to her. Color doesn't matter when the lights are out. Is she a woman? Well, yes—but she makes no concessions to the record industry's idea of femininity. Is she British? She's as British as Joni Mitchell is Canadian.

Though the most visible part of Armatrading's audience in Britain has always been pairs of women, her emotional directness now appeals far beyond her original cult. In a country where there is no tradition of mature rock, Armatrading has created her own mainstream. Britain has very little middle ground between the Top 40 and Mantovani, but even so Armatrading has achieved respectable album sales.

In five years, she's never modified her recording style, nearly always working with the kind of small group sound she could duplicate on stage. What she has modified, over the four years I've been going to her concerts, is her stage presentation.

She's no more talkative than ever, but for her Wembley dates she made such concessions to theatricality as not wearing jeans and not standing in one spot for 90 minutes. She dressed up in brown trousers, white shirt and tie. She took the mike off the stand and made the spotlight aimers earn their pay. I could swear she smiled quite often.

Numbers which are merely comforting when heard at home late at night at low volume (Armatraders are courteous people) become in concert actively therapeutic. She plays "Stepping Out" solo on her plugged-in acoustic guitar, in as vigorous a style as, say, Richie Havens. The effect of this hymn to independence is galvanizing when she choruses, "Steppin' into life."

Armatrading's encore number is her classic "Willow," a hymn to dependence. It's the loveliest tune on her 1977 *Show Some Emotion* album. In concert, it becomes an incantation, a soft and slow invitation to seek "shelter in a storm."

Armatrading, 28, has always maintained that her songs aren't autobiographical. They just happen to be written in the first person. If they were autobiographical, she would be a highly contradictory individual, always saying things like "I am not in love but I'm open to persuasion."

On her most recent album, *To the Limit* (A&M), she sings at one point, "I wanted your love, but not at any price." Elsewhere, she sings, "All I really want is to be with you."

Croaked in a wise old voice which yelps into the yodel range every now and then, Armatrading's songs amalgamate jagged jazz lines, back-beaten R&B—even reggae, as foreign to her West Indian birthplace of St. Kitts as jazz is to Birmingham, England, where she grew up. All the forms which Armatrading puts to use add up to an exciting new genre for which there are as yet no rules.

The one thing that can be said in the face of all Armatrading's apparent contradictions is that she makes people want to be around her. We don't know what's behind the hand she covers her face with on the back cover of *To the Limit* any more than we know what's behind the face she's not covering with her hand on the front cover.

But I suspect she wishes us only good and doesn't want anything from us we haven't already given. As she sang in her opening number at Wembley, "Down to Zero": "When you fall, fall at my door." She can wait. She's all right.

**Bart Mills**

## *Dizzy Gillespie, UCLA's Royce Hall, Los Angeles*

Looking like a dap Greyline tourist in a green velvet coat and fashionable cap, Gillespie acknowledged the opening applause by remarking, "Ain't no use in doin' all that, I ain't gonna play no better." He then got down to business with Luis Bonfa's "Morning of the Carnival" from *Black Orpheus*.

On Don Redman's sugar-daddy's anthem, "Gee Baby, Ain't I Good to You?" Dizzy squeezed and slurred his notes to create an erotic tension. Gillespie's own "Kush" was a vehicle for his harmonically beautiful solo intro. Bassist Ben Brown took an interminable solo that rambled from Mid-Eastern modality to flamenco to funk and ended with a plodding blues backbeat.

Gillespie came back to the helm and told about last year's historic White House jazz party as an introduction to "Salt Peanuts," the number requested by President Carter. Guitarist Ed Cherry got off some fine bebop lines reminiscent of Jimmy Raney. Cherry took the featured spot in a T-Bone Walker-inspired blues piece that proved to be his most impressive contribution to the proceedings.

The Gillespie trumpet, for all these years so quick, powerful and clear of tone, showed its first evidence of wear. The time allotted to his trumpet solos is now at a premium and a few of the seams are beginning to show on some of his demanding patented lines. The overall impression was that of a giant seeking repose. Let's hope that it's a temporary condition.

**Kirk Silsbee**

UMI

# Again we turn the world around.

The world's first pure power DC receivers, the Sansui G-line, redefined the limits of musical fidelity. Sansui's capacitor-free DC amplifier design (patent pending) with super-high slew rate, ultra-fast rise time, and full transient response, makes music sound much more true-to-life.

Now Sansui does it again. With the new G-7590 and G-5500. Using the same exclusive DC circuitry all others are trying to imitate, these new models offer more watts per dollar than ever before.

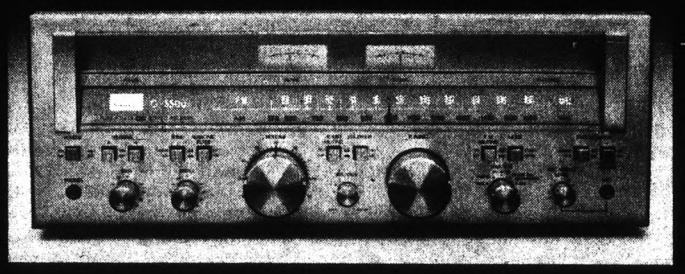
The **G-7500** delivers 90 watts per channel, min. RMS, both channels into 8 ohms from 20 to 20,000Hz with no more than 0.025% total harmonic distortion, at a suggested retail price of only $620.

The **G-5500**, at a suggested retail price of only $465, offers 60 watts per channel with no more than 0.03% THD under the same conditions.

From their macro-designed power supplies, for rich, full sound over the widest frequency range, to their micro-sensitive double speaker-protection circuitry, the G-7500 and G-5500 are unbeatable.

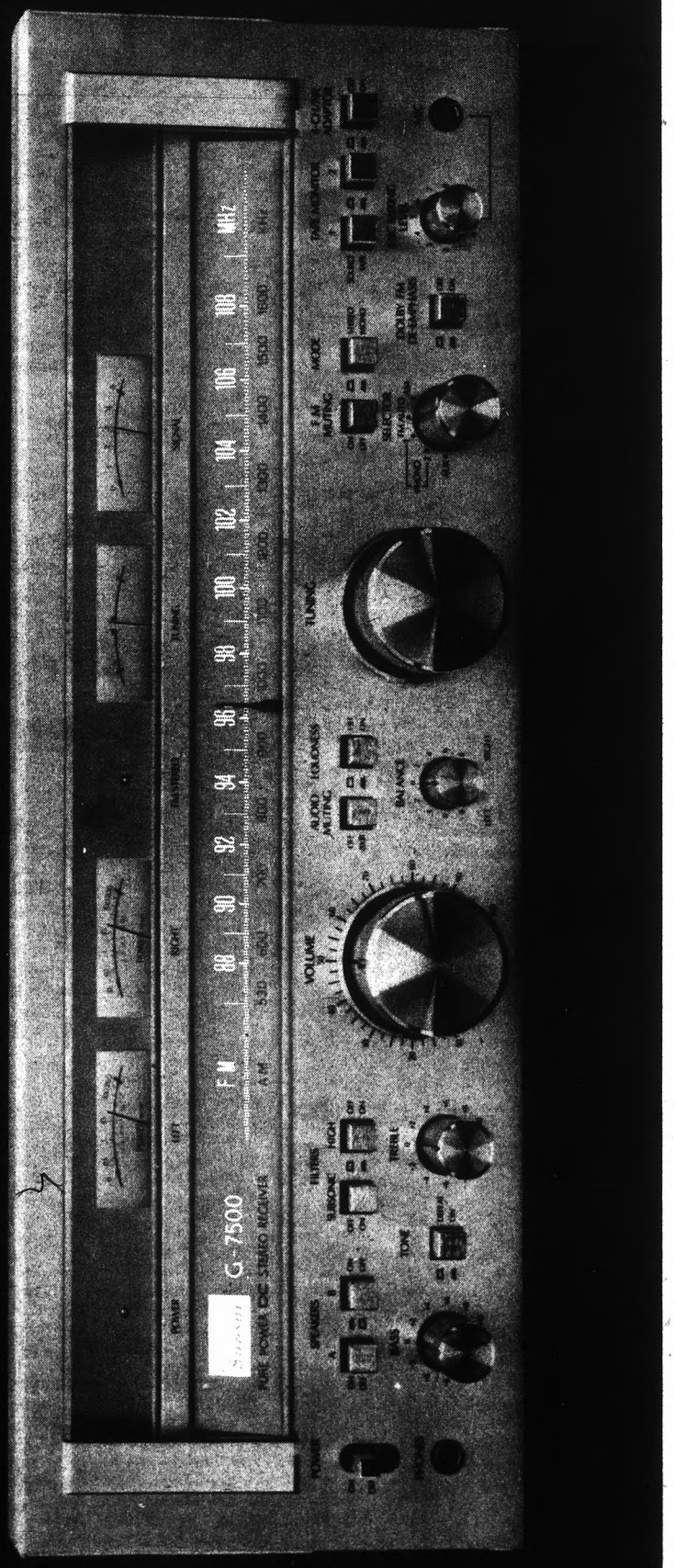
The FM sections further enhance Sansui's reputation for tuner excellence. Pinpoint selectivity and ultra-sensitivity to even the weakest signals guarantee pure and clean reception, always. And always with maximum stereo separation.

Let your franchised Sansui dealer demonstrate the comprehensive, human engineered features and controls. There's nothing in the world with quite the same feel as the Sansui click-stop attenuator and ultra-smooth tuning knob.



Now look carefully at the graceful styling, with elegant rosewood veneer cabinet. It is setting the trend for all other receivers.

For the best receiver values, the world is now turning to the newest DC by Sansui, the G-7500 and G-5500. Shouldn't you turn to Sansui, too?




Sansui

SANSUI ELECTRONICS CORP.
Lyndhurst, New Jersey, 07071 • Gardena, Ca. 90247
SANSUI ELECTRIC CO., LTD. • Tokyo, Japan
SANSUI AUDIO EUROPE S.A. • Antwerp, Belgium
In Canada: Electronic Distributors

UMI

# In Print

## Ochs in the Shadows

The title of Marc Eliot's new biography of the late singer-songwriter Phil Ochs is, like the book itself, just okay. *Death of a Rebel* (Doubleday Anchor, $4.95) doesn't sum up the subject so well as the title given to Michael Ochs' collection of his brother's recordings, *Chords of Fame*, named after one of Phil's songs. The latter title seemed to be suggested by what Eliot alleges to have been Phil's favorite movie, *Paths of Glory*. Perhaps the best name for the biography could have been taken from another more obscure film—*Man in the Shadow*.

I don't know if Phil ever saw that western, but chances are he did; he was an incurable moviegoer and stargazer, something Eliot repeatedly details. The handsome, dark-haired folksinger (or, as he preferred to be called, "topical" singer) also had his heroes among other singers. A true fan, he was awe-stricken by the talent and presence of figures like Brando, Dean, Presley and Dylan. He stood in their shadows and looked upward worshipfully. And enviously. He wanted to be a star.

He came close. At one point, Ochs may have indeed been what is claimed on the back-cover blurb of this book—". . . considered, behind Bob Dylan, the most promising and authentic American folk singer of his time." Trouble was, he remained *far* behind Dylan, never gaining ground. Like Eric Andersen and all the rest, Ochs was fortunate and justly praised for the part he played in the MacDougal Street-based folk/political movement of the Sixties, but at the same time cursed by the glaring prominence of Dylan's genius.

Phil Ochs sang well, if not brilliantly, and wrote even a little better than well. But he lacked Dylan's special qualities—that compelling, oblique, oddly funny, surreal (and more) edge. So did everyone else. Some took the situation in stride. Not Phil. It bugged him unmercifully. He began to take it out on those around him—friends, business associates, audiences. His comeback attempts became ridiculous spectacles (the Elvis-gold lamé suit period) or sad persona changes (the "John Train" period). The downhill run became too steep and scary for him to handle. There were further frustrations, bad decisions, bad breaks, accidents, unromantic run-ins with the law. Then, on April 8, 1976, he killed himself.

Eliot has painstakingly gathered descriptions of the good times and the bad times, and tells the story affectionately but unflinchingly. The writing is occasionally clumsy (especially the italicized, thought-stream interpolations) and the book is not in the same class as David Henderson's magnificent Jimi Hendrix bio. But *Death of a Rebel* captures the time, and competently presents for our view several sides of a fine, interesting man who was neither the great performer he wanted to be, nor the worthless has-been he pictured himself to be in the end.

**Terry Atkinson**

## Reggae Revel

. . . So we called up our pal (and editor) Judy Sims and said that we had finally found a book that we liked. Nay, *loved*! This is it, this is the one! Not only is *Reggae Bloodlines* (by Stephen Davis & Peter Simon, Anchor Press, $6.95) the absolutely definitive volume ever written about the search for the music and culture of Jamaica, it is an admirable model for *any* book that intends to deal with the social significance of any music to its parent culture. Rock historians and Rastafarians, this book could very well become your new bible. It has for us. Admittedly, yours truly, F & E, discovered the wonderful world of the dreadlock about ten years too late to be considered in on the new wave of things, but when we finally did make contact, we did it to the hilt. Ask us anything! What was Big Youth's first album titled? Why is Augustus Pablo considered by many a saint? How high can a human get if he smokes his weight in cannabis daily?

It was probably this final question and the isolated discovery of Junior Murvin's "Police and Thieves" on our weekly excursions to Toronto, via Air Canada's Muzak system and Smirnoff vodka, that led us onward toward Babylon. Prior to this, "The Harder They Come" was about it. But ignorance is no excuse . . . so with the assistance of Allan McDougall, a pal at Island Records, and Davis and Simon's fantastic book plus a strong commitment to Kaya, Ol' Anglos Flo & Eddie decided to travel to Trenchtown by proxy.

Ahhhhh. . . . Light a huge spliff and listen to "King Tubby Meets the Rockers Uptown" as you travel with the authors into Jamaican homes to drink of their ganja tea and learn of their suffering generations and their holy commitment to the Imperial Haile Selassie and to the magic weed.

These people—the Rastas living in the hills—are as close to the spirit (at least as far as we remember) of the Sixties rebellion as the Eighties will probably ever understand. And they are singing *real* protest songs, make no mistake about it. Songs of the people and the hypnotising music makes you just want to light up another one, mon, and read on . . . interviews with Lee Perry, a long-time legend and Marley's first producer; all you want to know about Zap-Pow and/or the Heptones; photos of the Maytals, circa 1965.

The volume is a handsomely designed softback and Peter Simon's photographs add incredible depth to Davis' text with insightful candids of the people and the poverty and the countryside. The discography is invaluable and Davis (a former *Rolling Stone* editor) almost makes us feel the Caribbean sun beating down on our locks.

Do yourself a big favor. OK? Now, trust us . . . put on some Marley, Tosh or Toots—Cliff will do, too—light a bomber for us, and get sucked into a whole new culture.

It's worth it. We promise.

**Flo & Eddie**

## Fluting It Up

Kelly Cherry's second novel, *Augusta Played* (Houghton Mifflin Company, $9.95), is a funny book with one sad flaw—too many sentences have too many words. On page 182, for specifics, there's a 111-word whopper that confuses rather than entertains, and it's not the only one. These unrelenting mouthfuls occur on an average of one every three pages and badly dilute the hilarious flow of characters and plot.

Meanwhile, Ms. Cherry presents a marriage from inception to divorce between Norman (Jewish) and Augusta (Waspish) Gold with heart-piercing insight. Through a tangled series of lies and assumptions, the five main characters (Norman, his father Sid, Augusta, her ex-lover Richard and Sid's extra-marital companion Birdie Mickle, who's known in the stripshow world as Miss Chicken Delight) collide in a huge and impossibly plausible misunderstanding. As the question of who is *really* sleeping with whom unravels, the reader is left quite breathless with admiration for the author's deft and devious mind.

The culmination of this confusion peaks in a classic scene of high comedy in which Augusta, after marriage-long preparation,

### STRANGER THAN "SCIENCE" FICTION...

# Are the Regional Conventions of Science Fiction Writers & Readers

**BY RUSSELL MADDEN**

A young man of cool demeanor sauntered past the clusters of conversing drinkers. He paused. Then with a melodramatic flourish of his sable cape, he revealed to those crowded excitedly around him . . . a laser rifle. An honest-to-god *laser rifle*.

But while that beret-adorned fellow demonstrated his "weapon" to an audience which flourished its own simpler versions of "light sabers" and ray guns manufactured by General Technics, another circle of fans was helping to inaugurate the thirteenth annual Minneapolis Minicon science fiction convention.

Led by author Wilson "Bob" Tucker, each fan in turn imbibed from the traditional bottle of Jim Beam and raised his right hand. At the completion of the circle, the "initiation by firewater" was followed by a simultaneous downsweeping flourish of hands and a heart-felt chorus of '*Smo-o-oth-h*!

There in the hospitality suite were two poles of the science fiction convention community: the hardware aficionados and the booze-and-party lovers. And between the two wandered the strange looking, wide-eyed girl with the prop-topped beanie on her head.

The activities at regional conventions such as Minicom and I-Con in Iowa City, Iowa, are designed to offer information and diversion for these or any other type of fan.

Panel discussions featuring authors such as Hugo and Nebula Award winners Joe Haldeman, Roger Zelazny, Frank Herbert of *Dune* fame, and Samuel Delany cover topics ranging from "Booze and Science Fiction" to "Creating Exotic Alien Creatures." And there are talks for the technically minded on subjects such as L-5 space colonization, black holes, and the U.S. Voyager project to the outer planets.

Fans can mingle with their favorite writers at meet-the-author parties, roam through stacks of old and new books, comics and sf magazines in the "huckster room," bid on paintings of alien landscapes during the art auction, or watch all-night movies with titles like *Everything You Know Is Wrong*.

Folk sings often last into the wee hours as Joe Haldeman or Gordon Dickson on guitar regales the fans with tales of the drunken adventures of an interstellar lover. And at the costume party, fans can compete for awards as Best Ghoul, Best Bird, or receive a special commendation for having the *least* costume. (Slave girls perennially do well in the latter category.) And at the latest Torcon in Toronto, Canada, a pair of fans dressed as the *Enterprise* and a Klingon battle cruiser and, lying on roller skates, staged an interstellar conflict before the delighted audience of fans.

For the authors, these "cons" afford an opportunity to discuss the genesis of a new novel with those who will be reading (and buying) it. And the presence of editors and publishers such as Ben Bove (late of *Analog* and now at *Omni*), Lester del Rey from Ballantine, and Donald Wollheim, publisher of DAW books, offers them a chance to conclude a story deal or promote an idea for a novel.

For both publisher and author, autograph-signing sessions at the convention or a local bookstore boost book sales, as do publicity from newspaper, radio or television interviews.

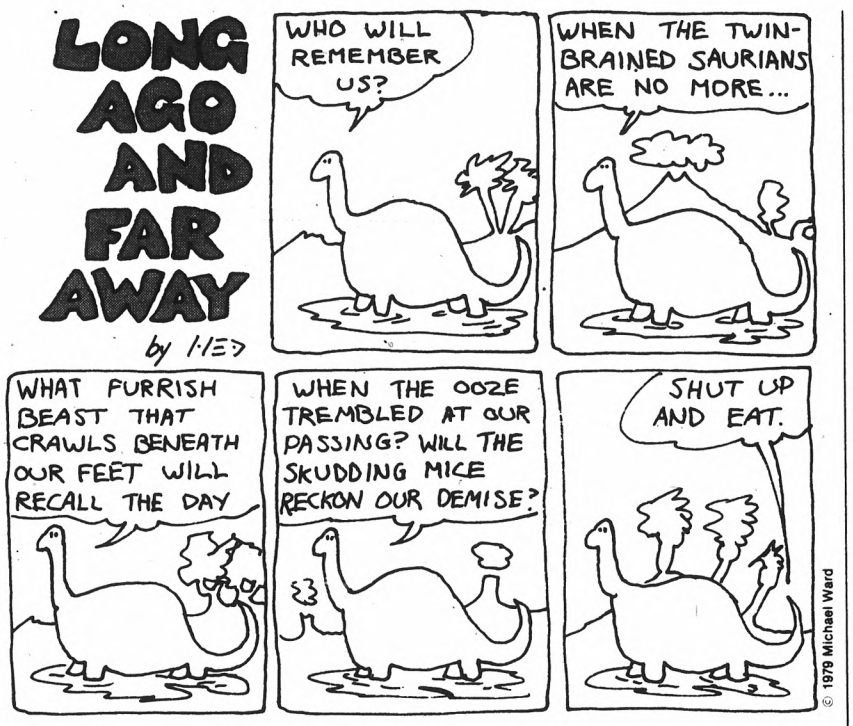
But beyond these practical considerations, a convention is a unique (and for the guest of honor, an expense-paid) setting in which to party and relax.

For many people, an sf convention means three days with barely that many hours of sleep. At Mini Con II, it meant sharing a single room with eight guys and one girl. Or, the year before, stalking the streets for an all-night restaurant without getting arrested for being dressed like Jack the Ripper. For all fans, being among people who will understand a desire to be different and not laugh at green facial make-up or jewelry that flashes a rainbow of lights. Perhaps most of all it means indulging impulses and finding excitement in a field that most people do not appreciate or understand.

But for some people the end of a science fiction convention means sitting wrung out at a dead-dog party and trying desperately to figure out where the hell that guy got a . . . *laser rifle*?!? &

JAMES LONGSTRETH

*Russell Madden is a free-lance writer who lives in Iowa City and has been known to paint himself green. James M. Longstreth lives in Portland, Oregon, and paints bizarre things—but, so far, he has not painted himself . . . at least, not* green.


LONG AGO AND FAR AWAY
by MED
WHO WILL REMEMBER US?
WHEN THE TWIN-BRAINED SAURIANS ARE NO MORE...
WHAT FURRISH BEAST THAT CRAWLS BENEATH OUR FEET WILL RECALL THE DAY
WHEN THE OOZE TREMBLED AT OUR PASSING? WILL THE SKUDDING MICE RECKON OUR DEMISE?
SHUT UP AND EAT.
© 1979 Michael Ward

makes her solo flute recital debut at New York City's Town Hall. By the time she ends the concert there are, on stage, two dwarves (one reciting Caliban), Augusta's canary uncaged and singing, Miss Chicken Delight and her interpretive dance accompanist (a Mr. Universe in rooster regalia), Richard, his wife and children, Norman, a pair of friends (one of whom decides to strip with Birdie) *and* an unmanned synthesizer going amok with a recording of Ravel's "Bolero" blaring from the wings.

So the question remains, is it worth ploughing through 100-word sentences, and the answer is a triumphant yes. You know what else? It'd make an even better movie.

**Alison Wickwire**

## Cloning Around

Though the practical possibility of cloning adult human beings is remote in the extreme, it is theoretically intriguing; there has been a recent flurry of popular-press discussion of the topic, spawned by reports of successful experiments with embryonic frogs. These articles follow the usual pattern of fantastic elaboration loosely related to a scientific achievement, the real implications of which are considerably more modest. A spate of fictional works on the topic is, of course, inevitable, and Patrick Watson's *Alter Ego* (Viking, $9.95) is one of the spate.

The novel's premise, though implausible, is potentially interesting. Most everyone "talks to himself" from time to time, but what if the phrase's referent were literal rather than figurative? What on earth would you say? Obviously, the usual run of openers would be precluded (Where are you from? What's your favorite color?), and the practical difficulties also would be considerable (Who gets the car for the weekend? Or the girl?). If, as Dr. Freud tells us, we each harbor an atavistic Narcissus, curious erotic possibilities might be expected to present themselves. Most seriously, the notion of the self as a radically unique product of nature and nurture is done extraordinary violence by the idea of cloning in adulthood, and the philosophical implications are complex and possibly profound. The premise thus offers considerable potential for fiction, either whimsical or serious. Unfortunately, *Alter Ego* offers neither.

The clonee here is a rather boring philanderer who makes television documentaries. He seems eminently suited to his work. Once he is two, interminable discussions ensue which read like transcripts of some not-very-clever student's training analysis. Elsewhere there is a graphic love scene so badly written as to be embarrassing, *e.g.*, "She said, choked, 'I want you to be huge in me.' . . ." How that sort of hackneyed schlock got past an editor, I cannot imagine.

What we have then, is a good idea gone wrong. Too bad, but not to worry. Surely dozens of other novels in this vein are already in press. Perhaps one of them will be the "psychological thriller" promised on the *Alter Ego* dust jacket.

**J.C. Norton**

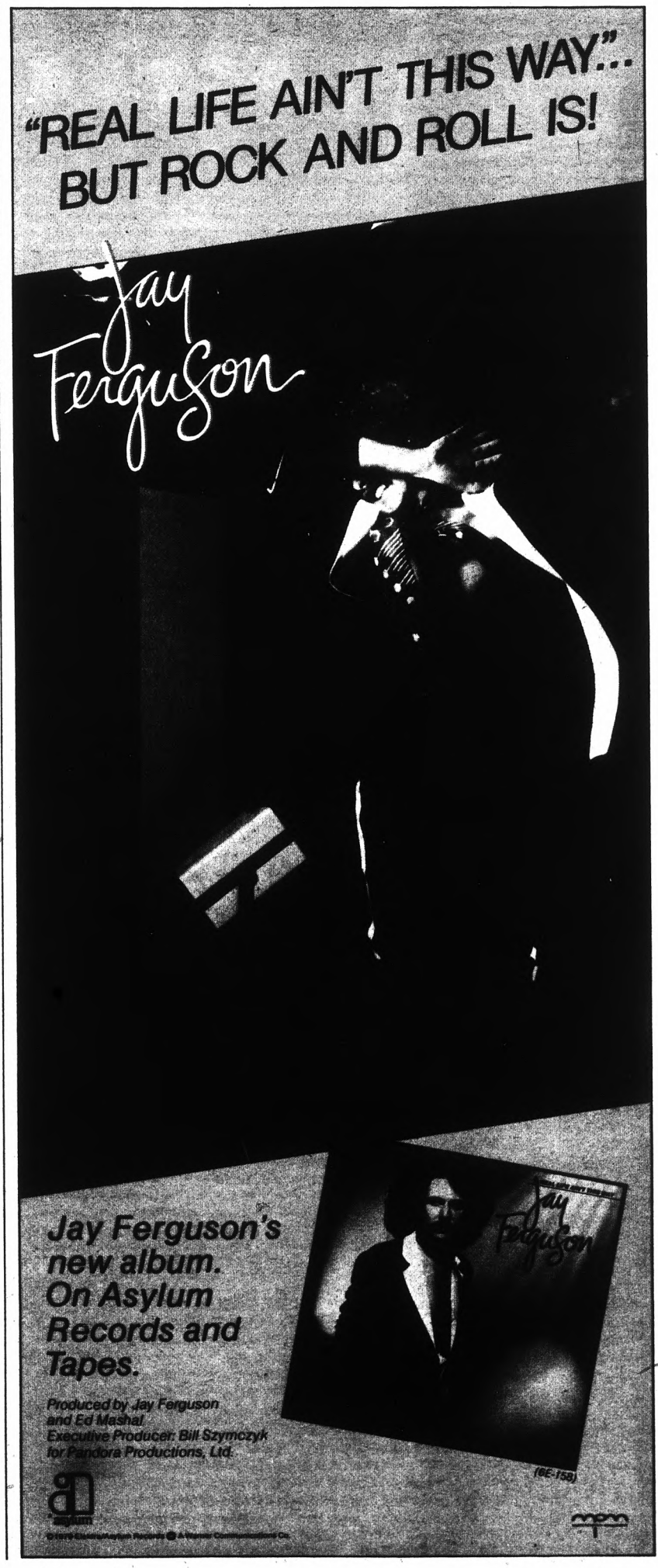
## Mr. Not Bad

First novels, at least a great number of them published in the last decade, seem generally self-indulgent, whining and *long*. Carolyn Banks' first novel, *Mr. Right* (Viking, $9.95) is none of the above.

Lida, the liberated heroine (is there any other kind these days?) teaches English to subliterate college students. One day she dashes off a fan letter to a Mr. Duvivier, who writes sado-masochistic thrillers; they meet, sparks fly. But it seems this Duvivier is really a former teacher-cum-murderer, and Lida may be his next victim. This makes mystery and suspense, as Lida's friend Diana (who coincidentally and not very convincingly Learns the Truth) tries to find and warn her friend.

Banks is best when she describes Lida's wretched lovers and her angry remorse at being so wretchedly loved. Banks is witty and often funny, and *Mr. Right* zips along, rarely dull, with a genuine plot that develops nicely—although too quickly. The only problem here, and it looms larger as the book progresses, is the shallow characterizations. Duvivier is positively incredible, in the literal sense, and the ending is a cheat. Still, this book takes about two minutes to read, and most of us could use an occasional two-minute diversion.

**Judith Sims**


"REAL LIFE AIN'T THIS WAY... BUT ROCK AND ROLL IS!
Jay Ferguson
Jay Ferguson's new album. On Asylum Records and Tapes.
Produced by Jay Ferguson and Ed Mashal
Executive Producer: Bill Szymczyk for Pandora Productions, Ltd.
(6E-159)
asylum

# BARROOM SMOKE & WHISKY MUSIC

BY STEVEN X. REA

The pink neon "COCKTAILS" flashes on and off outside the Raincheck Room on Hollywood's Santa Monica Blvd. On a side street around the corner, Rickie Lee Jones talks to two blacks who park cars for the Mexican restaurant opposite where she'd left her yellow and black '57 Lincoln Premier. She takes out a Winston filter, leans into one of the valet's cupped hands, her features momentarily match-lit as she pulls in the smoke. Decked out in a flowery, 1940s-ish, wine-red dress, Jones sways slightly in the late night breeze. Her off-balance strides to the Raincheck's front door suggest some hours already whiled away in another bar.

Rickie Lee Jones talks through a cigarette-and-Scotch rasp and looks out from tired, faraway eyes. Just 24, she looks like a seasoned bar lady, an independent broad straight from the pages of a Raymond Chandler story. Circling the pool table, a beret angled over her long brown hair, she shoots with quick, certain movements. Between shots, in the Raincheck's crowded pool room, she'll drink her Jamesons on the rocks, toke on a cigarette and nod knowingly as Peggy Lee and Ray Charles croon from the old jukebox speakers. Yet when Rickie Lee Jones sits down to talk—friendly, husky-voiced—it arouses wonder. Where did she find all those love-and-booze-soaked years—the barrios, the barrooms and the broken hearts that her mannerisms and the songs from her debut album, *Rickie Lee Jones*, evoke with such authenticity?

"My father has worked in restaurants as a waiter and manager most of his life," says Jones. "He wrote 'The Moon Is Made of Gold,' a lullaby, when I was born back in Chicago in '55." The family—father, mother, two other sisters and a brother—moved around the country a lot: Phoenix; Elmo, Washington (near Olympia, where her brother operated a pool hall); the Windy City. "My family's full of characters," Jones says, "cow rustlers and poets and actors. Kind of American hillbilly gypsies."

Early in 1977, with nothing much in mind, she drifted to Los Angeles. Waitressing work, then piano lessons at Santa Monica City College somehow led to a shady job with a shady Mafia type: "He had a little shop that was a front for something. I don't know what it was because all I did was sit there and write songs and he'd pay me to tell him who called. He showed me the gun under his arm. His name was Rocky. He ran out on my last paycheck."

The unemployment line followed, and three-or-four-set nights for fifteen bucks at little clubs in Hollywood and Venice where Jones interspersed her own compositions with old jazz standards, backed sometimes by bass, sometimes a piano—trios, quartets, quintets. "Occasionally a couple of horn players would come down," she remembers, propping her head back against the bar's dark wood-panelled wall. "And a drummer. In the little subterranean jazz community of Venice I knew a lot of people. We did a lot of work, and a lot of hustling for next to no money."

Then, on only her fourth solo gig—as the story goes—Warner Bros. producers Lenny Waronker and Russ Titelman saw Jones at the Troubador. That was May of '78. She was signed in June and began recording in September. Waronker and Titelman fleshed out Rickie Lee's late-night ramblings ("It's a strange kind of hepster jazz, she explains) with session musicians like Steve Gadd, Andy Newmark, Willie Weeks and Tom Scott—the tough, streetwise punks of

"Young Blood," the down-in-the-dive scenario of "Danny's All-Night Joint," the auto mechanic/lover metaphors of "The Last Chance Texaco" dovetailed into a slick, sensuous jazz/pop style. "I'm very proud of the record. But perhaps it would've been more streeter, a little more jazzy without Russ and Lenny." The LP took five months to record. "Russell paced and Lenny worried—banged his head on the board and I patted them on the back. The engineer did the rest."

Jones lives nine blocks from the Pacific Ocean in a small, old house in Santa Monica. Most days she wakes up after noon, her glistening black Yamaha upright piano standing amidst a clutter of clothes, cigarette butts, bottles, records, books (Damon Runyan, *Catch 22*, Vonnegut), plants, a television, old lamps, old furniture, old paintings. She's got two guitars: a pre-war Gibson and a newer, dark brown Martin.

Jones' songs, and her nocturnal, other-era lifestyle, share with Tom Waits' denizen-of-the-night persona an affinity for old cars, old bars and love scenes played to the tune of jangling ice cubes in a glass of Cutty Sark. Not surprisingly, the two are close. "Tom and Chuck Weiss [subject of Jones' "Chuck E's in Love"] and I are old buddies. We drive around and play when we can. We fight. Yeah, we're good friends.

"They played my whole album on the radio last night and Tom and Chuck and I sat on the porch and listened to it on a transistor radio that we couldn't get in. We were all drunk and pissed off and yelling at each other. We didn't get to hear it very well. But I heard them say my name and that scared the shit out of me."

Things are happening with remarkable swiftness for Jones. With little initial record company support, tracks from the album began getting strong airplay. Nothing, short of cash itself, bewitches a record executive like airplay. An April appearance on *Saturday Night Live*, a rush-released single version of "Chuck E's in Love" and a small, club-date concert ensued. "I really get off on touring with all these good looking cats in the band," the big-boned singer says, smiling.

Jones cites Waits, Randy Newman, Laura Nyro and Bonnie Raitt among her contemporary influences, in addition to the work of Louis Prima, Ray Charles and Billie Holliday, to whose songs she grew up listening. But Jones possesses a keen writer's eye all her own. She works sitting up in her living room: "I'll smoke a lot of cigarettes, use up a lot of paper, pace around, stop, watch some of a movie, go back and write," crafting hazy, bluesy stories on her piano or one of her guitars. "I've wanted to write some short stories," she explains. "It's not so hard to write a story and rhyme everything, but it's not that easy to write a story and *not* rhyme everything.

"I know this cat, an old man in Santa Monica, who walks around the mall and up and down Wilshire Blvd. and he'll rhyme everything that he says to you, why, he'll say 'How are you today? You know, I just came from the valley and say, it was sure hot my god, and I saw this cat in an old hot rod.' He scares the shit out of people, they run from him, and I sit there sometimes and try to do it back to him. I think it's a disease—the rhyming disease."

There's a reckless, notional quality to Jones that suggests the old rhyming man is just another character from one of her songs. But whether he really casts rhymes away on the Santa Monica sidewalks or just inside the singer's head is irrelevant. As she does for the light-duty hookers and street-corner clowns of her songs, Rickie Lee Jones infuses the old rhymer's life with a reality of its own. &

UMI

# WHICH NEW HIGH BIAS TAPE WINS WITH MAHLER'S FOURTH SYMPHONY?

Choose eight measures of Mahler's Fourth that are really rich in the high frequencies. The type of passage that high bias tapes are designed for.

Record it on your favorite high bias cassette, using the Chrome/$CrO_2$ setting. Then again on new MEMOREX HIGH BIAS.

Now play back the tapes.

We're convinced you'll have a new favorite.

New MEMOREX HIGH BIAS is made with an exclusive ferrite crystal oxide formulation. No high bias tape delivers greater high frequency fidelity with less noise, plus truer response across the entire frequency range.

In short, you can't find a high bias cassette that gives you truer reproduction.

**MEMOREX**
Recording Tape and Accessories
Is it live, or is it Memorex?

# on disc

FRANK ZAPPA
Sheik Yerbouti *(Zappa Records/Mercury)*

My idea of a national monument is Frank Zappa. In the midst of the national humor drain, Zappa is one of our most vital national resources. Sure, he's accessible to only about a tenth of one percent of the population, but what the heck . . . who understands Twyla Tharp or John Cage? With that in mind, it's sort of jolting to notice that Zappa is scaling the *Billboard* singles charts for only the second time in his long career (first time was back in 1974 with "Don't Eat the Yellow Snow") with his derisively anti-disco number, "Dancin' Fool." But Zappa, a man with his feet firmly rooted in Middle America and his heart in the wrong place, doesn't stop with a topic as simple to lampoon as disco. *Sheik Yerbouti* (such a good name! and such a great cover shot!) rides roughshod over repairmen ("Flakes"), love ("Broken Hearts Are for Assholes"), adolescence ("Tryin' to Grow a Chin") and, most viciously of all, the Jewish American Princess ("Jewish Princess"), with a song so brutally anti-Semitic it should ban Zappa forever from B'nai B'rith luncheons.

But Zappa stands outside of such simple human foibles as morality, human rights and the dignity of man. His creative vein is one of the brightest in a universe of dimbulbs like John Denver and Debby Boone. Zappa's lampoons cut deep to the heart of the American Dream.

**Merrill Shindler**

GRAHAM PARKER & THE RUMOUR
Squeezing out Sparks *(Arista)*

Graham Parker goes for the throat. Elvis Costello has enjoyed greater commercial success by copping an image that everyone can relate to—the neurotic nerd everybody shit on during adolescence now getting the chance to vent his spleen on his tormentors—but Parker is more direct, more primal if you will. Dylan Thomas wrote "Rage, rage against the dying of the light" and that's precisely what Graham Parker does.

*Squeezing out Sparks* is Parker's first Arista album after four critically acclaimed but poor-selling LPs for Mercury. (Characteristically, he penned a tune called "Mercury Poisoning," lambasting that label for keeping him "the best kept secret in the West" in such vitriolic fashion that Arista thought it best not to include the song on the album.) It's more of a throwback to the sound of his first two albums—producer Jack Nitzsche's spare production focuses attention on Parker's vocals and songwriting talents rather than the instrumental power of the quite exceptional Rumour.

Parker's intensity and lyrical pre-occupation with the extinction of emotion in the modern world does lend a certain one-dimensional flavor to his work. Most of the songs fall into the same moderately up-tempo, electric Dylan-cum-Stax-soul-band style and Graham spits, snarls and growls the lyrics, offering none of the seductive pop phrasing that Costello, for example, uses to lighten up his message.

And when Parker hits home on a song like "You Can't Be Too Strong" (inspired, I've read, by his gut reactions to the abortion of what would have been his child) he gets in so deep it scares me. Passion is no ordinary word, to borrow a Parker song title. Likewise, *Squeezing out Sparks* is no ordinary album and Graham Parker is no ordinary talent.

**Don Snowden**

BADFINGER
Airwaves *(Elektra)*

Remember when the central question about a new band was whether they sounded like the Beatles or the Stones? If the Beatles, they usually sang pop tunes and were calculatingly coy. If the Stones, they were loud, played the blues and were obnoxious. Boy, those were the days.

Two bands that not only sounded like the Beatles, but were often accused of being Fab Four echoes, were the Bee Gees and Badfinger. Everyone knows what became of the Bee Gees, but what of Badfinger?

It's not a pretty story. The suicide of founding member Peter Ham has been attributed to the shameless rip-offs the group suffered at the hands of numerous music industry low-lifes. Badfinger struggled through a series of poorly received albums and interminable personnel changes, sinking and re-surfacing like a drowning man with a will to live.

Yet there was a time, early on, when Badfinger produced fine, well crafted pop tunes. "Come and Get It" from the film *The Magic Christian*, "Carry on Tomorrow," "No Matter What," and the Badfinger-penned Nilsson hit "Without You" were all exemplary Top 40 productions, while the masterful "Day After Day" was, to these ears, a significant offering.

Two original Badfingers, guitarist Joey Molland and bassist Tom Evans, clinging tenaciously to a vision, have released a new album for Elektra. *Airwaves,* recorded even while members were being hired and fired, is not up to the group's best work, yet it succeeds because of its total lack of pretension.

Badfinger, to their credit, still sound very much like the Beatles. No disco, punk or fusion influx here; the group has retained its original concept intact: flyweight Beatles with a taste for puffery. *Airwaves* is a bit more rocked out, but the basic elements are still there and still work: vintage mid-period Beatle vocals, George Harrison guitar runs, chunky fuzztone McCartney Rickenbacker bass lines, heartfelt ballads and fun-filled blues derivations. *Airwaves* is kind of gear, kind of marvey, and while it may be true that time waits for no man, it will occasionally linger for a while, as it has done, charmingly, with Badfinger.

**Davin Seay**

PERE UBU
Dub Housing *(Chrysalis)*

No one on the current scene is making rock music as experimental and inventive as Pere Ubu. The Cleveland-based quintet clearly owes a debt to Beefheart's surrealistic desert-rat blues but there's also an urban, industrial feeling to Ubu's intelligently textured music.

Crucially, and unlike most rockers who aspire to something beyond the Saturday Night song and dance, Ubu never forgets that it's a rock & roll band. The songs don't follow the standard verse-chorus format but most—particularly "Navvy," "On the Surface" and "Caligari's Mirror"—temper the sonic explorations with highly accessible melodies. Others start in the outer reaches and stay there; the second half of "Thriller" is centered around some noise that sounds like a hacksaw cutting through the mike-stand.

But even the white noise flavorings, most coming courtesy of Allen Ravenstine's keyboards, are skillfully incorporated to add emotional impact rather than just being gratuitous weirdness for weirdness' sake. Likewise, it's difficult to pick up the words David Thomas is singing, but his plaintive wail has a highly charged, emotionally evocative quality that speaks volumes in and of itself.

*Dub Housing* doesn't quite match the concentrated power of Pere Ubu's exceptional debut album (*The Modern Dance*, released on Mercury's now-defunct Blank subsidiary), but it's a haunting, powerful LP that will satisfy more adventurous listeners. Kudos to Chrysalis for releasing it here (it's been available as an import for three months) and may they realize this is one band whose worth can't be measured solely in terms of units shipped.

**Don Snowden**

THE ALLMAN BROTHERS BAND
Enlightened Rogues *(Capricorn/Mercury)*

The Allman Brothers Band has not released an album of original work since their highly successful *Win, Lose or Draw* in late 1975. Since then, these latter-day good ole boys from Macon have gone through what may be euphemistically referred to as hard times.

The band split back in 1976 in what was one of the uglier breakups in recent memory. Since then, the band's various members went on to a vast array of semi-successful and outright failed projects—Chuck Leavell, Lamar Williams and Jaimoe Johnson to Sea-level, Dickey Betts to Great Southern, and Gregg Allman to the worst fate of all—husband to Cher and father to one of her children.

The current reunion of the Allman Brothers Band brings to mind Paul McCartney's standard answer to questions about whether the Beatles will ever re-form. It wouldn't really matter if the Beatles ever re-formed, McCartney says, because they wouldn't be the Beatles. The Beatles died a decade ago and that's that. R.I.P.

Much the same can be said for the Allman Brothers Band. The triple guitar attack is still there, as are the haunting, swampy rhythms. But the lyrics are inane, the melodies hopelessly repetitive and the creative spark a sad reminder of what the band once was. A strong public reception has proven the world is hungry for sweet Southern rock, but in the end, the Allman Brothers are not the *Enlightened Rogues* their album title promises.

**Merrill Shindler**

ROXY MUSIC
Manifesto *(Atco)*

Roxy Music's break-up after *Siren,* their fifth and most consistent album, was shattering to Roxy aficionados. Its "Love Is the Drug" single earned Roxy their greatest U.S. airplay and promised future audience growth, but since then all Atco Records offered to maintain that new success were two pallid rehashes: *Viva! Roxy Music* and a "best of" collection.

With Roxy's reunion album, their sixth studio LP, the band tries to regain the momentum they built prior to the split—but there's little on *Manifesto* to help attain that goal.

Each of Roxy's five earlier studio albums had one solid, instant Roxy classic—from "Virginia Plain," "Do the Strand," "Street

*LAKER Skytrain®
AIR PASSENGER SERVICE

London prices falling down

$374 Round Trip * *
Los Angeles—London
$199 one way
London—Los Angeles
$175 † one way

* *Total of fares in each direction. Round trip fare good thru May 31st. Summer rate, June 1 to Sept. 3: $399 to $448 round trip depending on flight dates.
† Actual price £84- dollar rate subject to fluctuation.

Daily, direct flights L.A. to London
Hundreds of seats available
For information call (213) 646-9600
For up-to-the-hour seat availability call (213) 646-9650

For detailed brochure write: Laker Airways, Ltd.,
6851 West Imperial Highway, Los Angeles, CA 90045

Laker AIRWAYS
*Service Mark of Laker Airways Limited Diners Club, Master Charge, VISA, American Express

Life," and "The Thrill of It All" to "Love Is the Drug"—but with their sixth, nothing. With its sappy romanticism, "Angel Eyes" comes the closest and maybe "Ain't That So" or the spunky "Trash" (again proving the new wave affects them all), but none quite make the grade.

More often than not, reunion albums are miserable failures. *Manifesto* is not another statistic by any means, but it's clear that when the Roxy members got back together after their various solo experiments (Bryan Ferry, Andy MacKay, Phil Manzanera) and projects (Manzanera's 801, Eddie Jobson's U.K.), it was extremely difficult for them to fit back into the same mold (and Jobson decided not to try).

Close listening shows Manzanera's time during the hiatus was well spent. His playing is tasty and increasingly refined, but as usual, Roxy hinders his talents. In *Manifesto*'s song arrangements, Roxy is more concerned with rhythm and musical spareness than on, say, the lushly produced *Siren*. This results in Manzanera's guitar work being further buried in the mix and reedman MacKay being limited to ominous overtones, bringing Ferry even more forcefully to the listener's attention.

More so than in the past, Ferry deserves this extra attention. His suave, warbling voice is more skillfully controlled and confident than ever. Compare *Manifesto*'s morose "Spin Me 'Round" to the similar "2HB" from the first Roxy Music album—Ferry's vocal improvements are astounding. In addition, Ferry's songwriting dominates, explaining the accent on a Sixties White American Cleancut style, meshing well with the cool Ferry sassiness we've learned to expect.

This album marks Roxy's seventh bass player (talk about job security), the end of the traditional Roxy cover-girls on the jacket and Paul Thompson's graduation from sledgehammer drumming. *Manifesto*, though disappointing, is certainly worth the wait.

**Vicki Arkoff**

HERBIE HANCOCK/CHICK COREA
An Evening with Herbie Hancock & Chick Corea *(Columbia)*

A milestone. Intuitive. Refreshing. Inventive. Pure music. Stupendous chops. All these terms could be and were, at the time, used to describe *An Evening with Herbie Hancock & Chick Corea*, recorded during their double acoustic grand piano 1978 tour.

It was an adventurous move by the two pianists. Both shelved popular electronic ensembles in an effort to "get back to the roots," and, as this double set proves, they pulled it off with ease and style, not to mention taste.

Like last year's excellent Milestone Jazzstars *In Concert* set (another one-tour-only group), *An Evening* exists as both a memento to those lucky enough to attend the concerts and as a satisfying substitute to the many fans who couldn't catch them in person. Either way, the sounds contained within are astonishing.

The two ex-Miles Davis pianists become one mind with four hands and a two-keyboard reach. It is hard to believe two people could be so totally hooked into each other. The ideas, the notes, the magic flow back and forth between the twenty fingers with nary a deflection.

Most people will probably be drawn to sides one and four ("Someday My Prince Will Come," "Liza" and "Maiden Voyage," "La Fiesta" respectively), because of their familiar themes, but listeners ought not pass over the middle of the program. "Button Up" on side two is a percussive co-composition with a friendly tension that lends an almost humorous touch. "February Moments" (side 3) is Herbie's solo spot, and he manages to include touches of everything. He should definitely do a solo album at some point soon in his career. He has a lot to say.

**Paul Andersen**

RICK JAMES
Bustin' out of L7 *(Motown)*

James burst upon the scene with one of last year's biggest crossover hits, "You and I." As the funk movement has gained strength as black music's new-wave alternative to disco, James has become a freak hero of sorts outside the R&B mainstream. In the same way white performers baffled the industry ten years ago during the days of lightshows and flower power, James is in the vanguard of today's funk-rock performers who have industry moguls scratching their heads while street kids, both black and white, are rocking and freaking to his distinctive, commercial sound.

*Bustin' out of L7* opens with James' freak funk anthem, "Bustin' Out," one of the hottest dance tracks to hit in a year already loaded with them. The pace stays up with "High on Your Love Suite" and its exploding electric intro, sly dope references and pounding rhythm track derivative of "You and I." From there, the album flows into a more standard black style as it segués into "Love Interlude,"—and lewd it is with love moans and various wet sounds filling in the spaces. "Spacey Love," an astral ode to Patti LaBelle, closes the side.

"Cop N' Blow" opens side two with another uptempo funker about trying to convince a young road love into bed that rings of questionable sincerity. The high schoolish "Jefferson Ball" follows where Rick tries to bring Barry White's smooth style to his younger audience in the form of a mawkish love ballad. The album closes with "Fool on the Street," an uptempo groove and "you knew me when" lyrics written to an old lover. Aside from the youthful freak themes, this is one of the few tunes on the album with any sincerity.

James' strength is in his attitude and stance. By becoming a figurehead of this new musical movement, he succeeds best when fitting his music into his updated version of the black freak. When he tries to update old forms, or fit his style into more traditional formats, the results seem forced and too cute instead of loose and too cold.

**Tom Vickers**

SUPERTRAMP
Breakfast in America *(A&M)*

The cover of Supertramp's latest release is funny, marvelously rendered, highly imaginative. The entire ad campaign, in fact, is among the best in recent memory—A&M is to be congratulated.

As for the music: Supertramp is among the last legitimate vestiges of the tradition of English studio groups which finds its direct antecedent in the Beatles. Multi-layered sound, lush vocals, ringing guitars and an emphasis on keyboards, all trademarks of the school, are all used by Supertramp to creditable effect. Other practitioners of the art, most notably 10CC and the attenuated Yes—while certainly Supertramp's equal in studio wizardry—lack a basic ingredient that makes this group, and the ten songs on *Breakfast in America*, so enjoyable—an instinct for the hook. With scant exception, the material on *Breakfast* is prime AM radio product, in the best sense of that phrase.


## *You Won't Miss School, But You Might Miss Ampersand*

&
Ampersand
What, No Oscar? John Hurt Doesn't Mind Much
Malcolm McDowell as H.G. Wells: Once More Into the Time Machine
Special European Travel Section
At the Crossroads
The Deer Hunter's Christopher Walken: The Next Wasp Heartthrob?
THE CLASH LONDON'S REBEL ROCKERS
MARTHA HYER STARS IN THE BELL JAR

For just five bucks Ampersand can follow you wherever you go — home for the summer — on to graduate school — embarking on a career or an adventure — or trasferring to a campus that doesn't carry Ampersand. This one-year subscription will include the June Summer Events Special and August/September issues.

**Send to:** Ampersand Subscriptions,
1680 N. Vine Street #201,
Hollywood, CA 90028.

Please enter my subscription(s) at $5.00 each (check or money order enclosed). If more than one address, write on separate sheet of paper.

Name _____

Street _____

City _____ State _____ Zip ____


UMI

# AMPERCHART

## JAZZ

1. **Livin' Inside Your Love**
   George Benson/Warner Bros.
2. **Feets Don't Fail Me Now**
   Herbie Hancock/Columbia
3. **Carmel**
   Joe Sample/MCA
4. **Touchdown**
   Bob James/Tappan Zee
5. **Follow the Rainbow**
   George Duke/Epic
6. **Angie**
   Angela Bofill/GRP
7. **Tiger in the Rain**
   Michael Franks/Warner Bros.
8. **An Evening with Herbie Hancock & Chick Corea**
   Herbie Hancock & Chick Corea/Columbia
9. **Exotic Memories**
   Lonnie Liston Smith/Columbia
10. **Patrice**
    Patrice Rushen/Elektra
11. **Morning Dance**
    Spyro Gyra/Infinity
12. **Light the Light**
    Seawind/Horizon
13. **Awakening**
    Narada Michael Walden/Atlantic
14. **Pat Metheny**
    Pat Metheny/ECM
15. **Stuff It**
    Stuff/Warner Bros.
16. **Flame**
    Ronnie Laws/United Artists
17. **Super Mann**
    Herbie Mann/Atlantic
18. **The Joy of Flying**
    Tony Williams/Columbia
19. **Children of Sanchez**
    Chuck Mangione/A&M
20. **In Concert**
    Milestone Jazzstars/Milestone

### RECOMMENDED NEW RELEASES

**Paradise**
Grover Washington, Jr./Elektra
**Land of Passion**
Hubert Laws/Columbia
**Street Life**
The Crusaders/MCA
**Fine and Mellow**
Ella Fitzgerald
**John-Luc Ponty Live**
John-Luc Ponty/Atlantic

## ROCK

1. **Minute by Minute**
   Doobie Brothers/Warner Bros.
2. **Dire Straits**
   Dire Straits/Warner Bros.
3. **Desolation Angels**
   Bad Company/Swan Song
4. **Spirits Having Flown**
   Bee Gees/RSO
5. **Blondes Have More Fun**
   Rod Stewart/Warner Bros.
6. **Livin' Inside Your Love**
   George Benson/Warner Bros.
7. **Enlightened Rogues**
   Allman Brothers Band/Capricorn
8. **52nd Street**
   Billy Joel/Columbia
9. **Breakfast in America**
   Supertramp/A&M
10. **Cheap Trick at Budokan**
    Cheap Trick/Epic
11. **Parallel Lines**
    Blondie/Chrysalis
12. **Brief Case Full of Blues**
    Blues Brothers/Atlantic
13. **George Harrison**
    George Harrison/Dark Horse
14. **Legend**
    Poco/ABC
15. **Three Hearts**
    Bob Welch/Capitol
16. **The Cars**
    The Cars/Elektra
17. **Heads First**
    Babys/Chrysalis
18. **Outlandos D'Amor**
    Police/A&M
19. **Armed Forces**
    Elvis Costello/Columbia
20. **New Kind of Feeling**
    Anne Murray/Capitol
21. **Totally Hot**
    Olivia Newton-John/MCA
22. **Life for the Taking**
    Eddie Money/Columbia
23. **Toto**
    Toto/Columbia
24. **Van Halen II**
    Van Halen/Warner Bros.
25. **McGuinn, Clark, Hillman**
    McGuinn, Clark, Hillman/Capitol

### RECOMMENDED NEW RELEASES

**Squeezing out Sparks**
Graham Parker/Arista
**Tilt**
Soundtrack/MCA
**Jerry Lee Lewis**
Jerry Lee Lewis/Elektra
**Garden of Eden**
Passport/Atlanta
**Forever**
Orleans/Infinity
**Real Life Ain't This Way**
Jay Ferguson/Asylum

## SOUL

1. **2 Hot**
   Peaches & Herb/MVP
2. **Livin' Inside Your Love**
   George Benson/Warner Bros.
3. **We Are Family**
   Sister Sledge/Cotillion
4. **Instant Funk**
   Instant Funk/Salsoul
5. **Bustin' out of L Seven**
   Rick James/Gordy
6. **Destiny**
   Jacksons/Epic
7. **Here, My Dear**
   Marvin Gaye/Tamla
8. **Disco Nights**
   G.Q./Arista
9. **Knock on Wood**
   Amii Stewart/Ariola
10. **C'est Chic**
    Chic/Atlantic
11. **Love Tracks**
    Gloria Gaynor/Polydor
12. **Chuck Brown & the Soul Searchers**
    Chuck Brown & the Soul Searchers/Source
13. **Crosswinds**
    Peabo Bryson/Capital
14. **Promise of Love**
    Delegation/Shadybrook
15. **Madame Butterfly**
    Tavares/Capitol

### RECOMMENDED NEW RELEASES

**The Music Band**
War/MCA
**Wardell Piper**
Wardell Piper/Midsong International
**Whisper in Your Ear**
The Whispers/RCA
**Roads of Life**
Bobby Womack/Arista

## COUNTRY

1. **The Gambler**
   Kenny Rogers/United Artists
2. **New Kind of Feeling**
   Anne Murray/Capitol
3. **Willie and Family Live**
   Willie Nelson/Columbia
4. **TNT**
   Tanya Tucker/MCA
5. **Every Which Way but Loose**
   Soundtrack/Elektra
6. **Stardust**
   Willie Nelson/Columbia
7. **Our Memories of Elvis**
   Elvis Presley/RCA
8. **Sweet Memories**
   Willie Nelson/RCA
9. **When I Dream**
   Crystal Gayle/United Artists
10. **John Denver**
    John Denver/RCA
11. **Heartbreaker**
    Dolly Parton/RCA
12. **The Best of Barbara Mandrell**
    Barbara Mandrell/MCA
13. **The Oak Ridge Boys Have Arrived**
    The Oak Ridge Boys/MCA
14. **Expressions**
    Don Williams/MCA
15. **Larry Gatlin's Greatest Hits, Vol. I**
    Larry Gatlin/Monument

### RECOMMENDED RECENT RELEASES

**Classics**
Kenny Rogers & Dottie West/United Artists
**Half and Half**
Jerry Reed/RCA
**Outlaw Is Just a State of Mind**
Lynn Anderson/Columbia

Without reverting to disco's 126 beats a minute, Supertramp is able to invest their tunes with a pleasant staying power—we really don't mind that the song goes on in our minds all day long. There is enough meat here to satisfy the musical appetite without leaving the bloated feeling that follows overindulgence in junk food for the ears.

While lack of passion is a valid criticism of *Breakfast in America*, it misses the point. True, the lyrics are not particularly challenging; Supertramp lacks the punster's penchant that was both the strength and downfall of their closest competition, 10cc. But on the other hand, there is nothing overtly offensive here; the words simply serve as additional aural coloration for what is, finally, a masterful use of available studio technology and a stunning exercise in pop manipulation. *Breakfast in America* derives from fifteen years of collective effort by an earnest and richly endowed school of contemporary music to bring the full resources of studio science into rock & roll. Both the album and the group do the heritage justice.

**Davin Seay**

---

JOHN ABERCROMBIE QUARTET
Arcane *(ECM)*

The five original compositions on this album (two by guitarist-mandolinist Abercrombie and three by pianist Richie Beirach) all have a meditative, ethereal quality to them, due not only to their oft-discordant and reflective tonalities, but to the arrangements, and particularly to Abercrombie's fondness for the volume control pedal and for such techniques of musicianship as the fast finger-slide.

The most accessible cut is "Arcane," which is based on a four-note theme repeated throughout the track's nine and a half minutes. But perhaps the most interesting piece is "Neptune," in which an eerie, undersea mood is evoked by having the melody line played on the bass with a bow (so that it sounds like a cello) while cymbals simulate the sound of waves sweeping ashore with their loud-and-soft alternation, and Abercrombie's high-register notes suggest ripples, bubbles and currents.

The quartet is unusually well-integrated, a whole that seems greater than the sum of its parts, and the result is entrancing music.

**Clarke Owens**

---

BAD COMPANY
Desolation Angels *(Swan Song)*

Stalwart old-school British rockers, Bad Company warrant some respect for their steadfast, straight-ahead blues-based approach. Formed five years ago, following separate internships with rock outfits Free and Mott the Hoople, the quartet hasn't changed—Simon Kirk and Boz Burrell's bass and drum tandem still pounds solidly away behind Paul Rodgers' gravelly, gutsy vocals, while Mick Ralphs injects lean, wiry guitar lines into the mix. In fact, Bad Company's incessant unchangability is such that songs from *Desolation Angels* could easily be resequenced onto any of their previous LPs and no one—except perhaps the group and their engineer—would know they came from different sessions.

To their credit, the venerable Bad Company boys still manage (mostly) to pull it off; the music is simple, enthusiastic (you'd think they'd begin tiring of this stuff) and deftly delivered. *Desolation Angels'* slow numbers work best: "Crazy Circles," with its wash of acoustic guitars, and "Early in the Morning." "Rock 'n' Roll Fantasy," "Evil Wind" and "Lonely for Your Love" admirably represent your standard Bad Company rock 'n roll fare.

**Steven X. Rea**

UMI

# AMERICA IS HAVING A LOVE AFFAIR WITH "A LITTLE ROMANCE"

A Little Romance

PAN ARTS Presents

A GEORGE ROY HILL FILM
"A LITTLE ROMANCE"

Starring

LAURENCE OLIVIER

ARTHUR HILL SALLY KELLERMAN DIANE LANE and THELONIOUS BERNARD as the lovers

Produced by YVES ROUSSET-ROUARD and ROBERT L. CRAWFORD Executive Producer PATRICK KELLEY

Screenplay by ALLAN BURNS Directed by GEORGE ROY HILL Original Music by GEORGES DELERUE

Based on the novel "E=MC², MON AMOUR" by PATRICK CAUVIN Published by the EDITIONS JEAN-CLAUDE LATTES

© 1979 ORION Pictures Company All rights reserved Prints by TECHNICOLOR® An ORION PICTURES Release Thru WARNER BROS A Warner Communications Company PG PARENTAL GUIDANCE SUGGESTED SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

COMING SOON TO A THEATRE NEAR YOU


UMI

# On Screen

REAL LIFE, starring Albert Brooks, Charles Grodin & Francis Lee McCain; written by Brooks, Monica Johnson & Harry Shearer; directed by Brooks.

There were always a lot of satiric possibilities in the William Louds, the Santa Barbara family that was invaded by a PBS documentary team that recorded their every move, from the time one son, Lance, came out of the closet to the final decision that divorce was the logical end for both the family and the series. While the Louds—even the once ubiquitous Lance—have faded from view, comedian Albert Brooks seems to have hit pay dirt unearthing their memory for his own weird purposes.

Though the inspiration for *Real Life*, Brooks' first feature, might be dated, the humor is light years ahead of most of today's film comedy. Brooks, who serves as co-writer, director and star, has transferred his off-beat vision to the Loud affair, casting himself as the head of the film crew that starts chronicling the Yeager family of Phoenix. But all does not go well once the filming starts. The father—a veterinarian played by Charles Grodin—becomes so unnerved by the cameras he's invited into his life that he mucks up open heart surgery on a prize show horse. That mistake pushes him into a catatonic funk, and he drags his typically suburban family down with him.

The documentary team goes down, too. Brooks is so panicked that his once promising project is becoming a study in boredom that he starts a steady—and funny—deterioration, and the movie becomes a race to see who goes crazy first.

The result is a nicely cerebral comedy—part straight satire, part inspired lunacy. There are some wonderful touches—like a gynecologist who's on the lam from *60 Minutes* and the speakerphone voice of an unseen big studio exec (played by Jennings Lang, a real-life big studio exec). But the true strength of *Real Life* is that Brooks keeps his aim consistently high and never stoops for cheap yucks. With so much slapstick masquerading as high comedy these days, *Real Life* stands out as genuinely intelligent film satire. Which, unfortunately, is an increasingly rare breed.

**Stephen Randall**

WALK PROUD, starring Robby Benson and Susan Holcomb; written by Evan Hunter; Directed by Robert Collins.
BOULEVARD NIGHTS, starring Richard Yñigues and Marta du Bois; written by Desmond Nakano; directed by Michael Pressman.

The much publicized violence that has erupted at theaters showing recent gang movies has been blamed on the films themselves, but there is violence in the ghetto or barrio (hell, everywhere) no matter what's appearing at the local theater. Neither director of the above films exploits this violence, but neither recognizes that there is life in the barrio beyond gangs and cars.

*Walk Proud* (originally titled *Gang*) and *Boulevard Nights* are both small-budget, earnest attempts to reflect the Chicano experience in Los Angeles; they question the importance of gang membership, especially the brutality reinforced by strict codes of honor and machismo. Both films fail, on almost every level.

Both productions used real-life gang members as extras or consultants, and between the two films more Chicano actors earned paychecks than in many previous years put together. Members of the Chicano community have endorsed both films, ostensibly because of the anti-gang messages.

The plots are withered old chestnuts, the scripts abysmal clichés, and with few exceptions the acting is either overacting or not acting at all. *Walk Proud* offers Robby Benson as a tough Azteca gang member of Venice (and if you can believe Benson, the appealingly naive basketballer in *One on One*, as a Latino, you have more imagination than you need) who falls in love with rich Anglo Susan Holcomb (she played the mayor's daughter in *Animal House* and is appropriately wholesome here). But it isn't her love for him that leads him to reject gang membership—no, it's a ludicrous identity crisis precipitated by the discovery that his father is a drunken Anglo and not a "handsome Mexican businessman" as his mother has always claimed.

With *Boulevard Nights*, the slightly more believable story has older brother Yñiguez trying to rise out of his East L.A. gangland past and make a new life for himself and fiancee du Bois. But his younger brother, overplayed by Danny de la Paz with sinister bug-eyed craziness, is an apparent idiot who wants nothing more than gangland camaraderie. In both films, the hero's job ambitions center on cars (can't Chicanos do anything else?) and home life consists of a single parent, a loving mother who worries. Also in each film, the gang members do a great deal of back thumping, fist clenching and slogan shouting. If there is a central theme here, it is that gang members are utterly stupid—which may be true, but if we're to understand why these youths, in defiance of religious, moral and cultural tenets, find gangs so appealing, we should see beyond the stupidity. Endless use of the word "macho" explains nothing.

I'm certainly in favor of giving new young filmmakers their shot at the big time, but Collins and Pressman aren't ready. Their films are wretchedly paced, they don't know what to do with their actors, and they can't even recreate the feeling of locations as distinctive as East L.A. and Venice. Neither director comes close to making us feel the isolation of the Chicano community, their alienation from our Anglo culture, schools and language. Very little Spanish is heard anywhere in these films, but Spanish is the first—and often only—language for more than 1 million L.A. Chicanos.

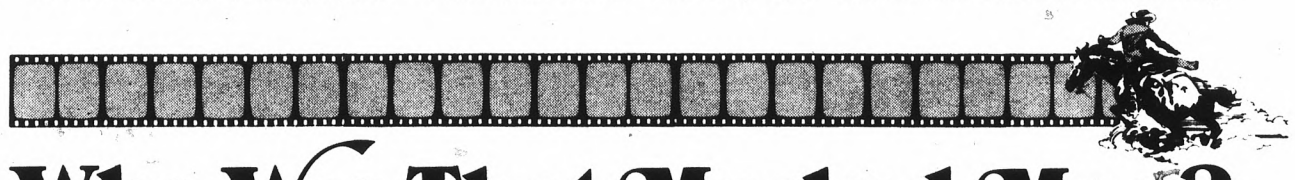
*Walk Proud* and *Boulevard Nights* are valuable simply because they are the first popular attempts to present a culture and people formerly invisible to movie audiences. I hope these are not the last attempts.

**Judith Sims**

THE WICKER MAN, starring Edward Woodward, Britt Ekland & Christopher Lee; written by Anthony Shaffer; directed by Robin Hardy.

*The Wicker Man* isn't a sci-fi movie (despite the awards it's copped) or a sensationalist exercise in cheap horror (contrary to what the trailer suggests). What it most resembles is an English version of *Hardcore* with a pagan twist—the struggle of a deeply religious, sexually uptight man to cope with what he views as a latter-day Sodom and Gomorrah.

A police lieutenant from England is lured to a remote British island by an anonymous letter addressed to him that details the mys-



# Who Was That Masked Man?

*A movie trivia quiz for those who think they know a lot.*

BY JOHN P. HAYS

1. What do Elizabeth Taylor, Julie Harris and Natalie Wood have in common?
2. *Metropolis, House of Wax,* and *They Died with Their Boots On* have what in common?
3. What is the common denominator among *The Incredible Shrinking Man, Comedy of Terrors* and *Die! Die! My Darling*?
4. What is the familial tie between *The Thing* and *Beginning of the End*?
5. Directors Arthur Hiller and Maurice Ostrer "share" what credit?
6. What does the director of *Animal House* share with the star of *Schlock*?
7. What two actors debuted in Laurence Olivier's *Hamlet* and later appeared together in *Horror Express*?
8. What have the Beatles to do with Raquel Welch and Charlton Heston?
9. What actor appeared in *Star Wars, Jabberwocky*, and *A Clockwork Orange*?
10. What two films were based on the novel *I Am Legend*?
11. What is the link between *Julia* and *The Maltese Falcon*?
12. What's the connection between *Equus* and *Sleuth*?
13. Who wrote the theme song for *One on One*? Who sang the score?
14. Anthony Perkins and Stephen Sondheim collaborated on what project?
15. Two different movies, two different titles, but they mean the same thing (hint: tine of day).
16. What do Albert Finney and Alistair Sim have in common?
17. What actor, later famous, appeared in *Johnny Stool Pigeon*, and under what name?
18. What is the most expensive American movie ever made?
19. What film has the following line of dialogue: "He has bold eyes for a cheesemaker's son"?
20. What was the name of Robert Mitchum's horse in *The Wonderful Country*?

*John P. Hays is a senior at Cal State Long Beach where he spends most of his spare time becoming successful, famous and rich. He must not have much spare time.*

## Scoring

| | |
|---|---|
| 16-20 | You know as much as we do, or you cheated. |
| 11-15 | You have a fair memory. |
| 6-10 | Modestly knowledgeable |
| 1-5 | You think movies are for gnomes. |
| 0 | You don't know what a movie is. |

## Answers

1. They all co-starred with James Dean, in *Giant, East of Eden* and *Rebel Without a Cause*, respectively. 2. They were all directed by one-eyed men: Fritz Lang, Andre de Toth and Raoul Walsh, respectively. 3. All were written by Richard Matheson. 4. James Arness played the Thing; his brother, Peter Graves, starred in *Beginning*. 5. *Love Story*: two different films with the same name. 6. The same body: they are both John Landis. 7. Peter Cushing and Christopher Lee. 8. They all starred in films directed by Richard Lester—*Hard Days Night* and *Help* with the Beatles, and *The Three* and *Four Musketeers*, with Raquel and Charlton. 9. Dave Prowse. 10. *The Last Man on Earth* and *Omega Man*. 11. Dashiell Hammet wrote the novel; *The Maltese Falcon*: Hammet was portrayed by Jason Robards in *Julia*. 12. *Equus* was written by PeterSchaffer; *Sleuth* by his twin, Anthony. 13. Paul Williams and Charles Fox co-wrote the title song; Seals & Crofts sang the score. 14. The screenplay for *The Last of Sheila*. 15. *High Noon* and *Twelve O'Clock High*. 16. Scrooge. Finney starred in the 1970 musical version of *A Christmas Carol*; Sim was in the 1951 classic. 17. Tony Curtis, using the name Anthony Curtis. 18. *Cleopatra* (1962, starring Taylor & Burton), for $40-some million, is supreme. The new *Superman* cost more than $35 million, possibly $75 million, but those figures include *two* movies, *Superman* and *Superman II*. 19. *The Eyghian*. 20. Lagrimas.

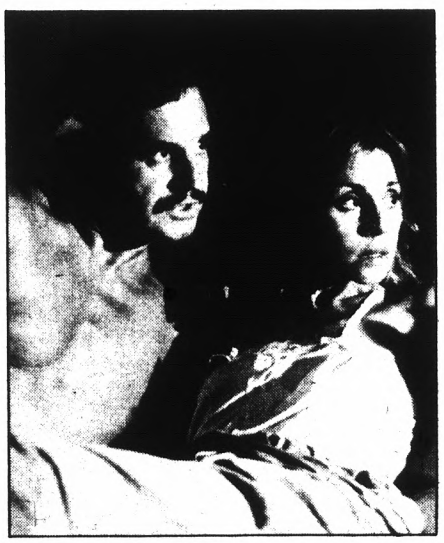
terious disappearance of a 12-year-old girl several months before. Rather than the sordid sleaze of the L.A. street scene that confronted George C. Scott, he comes face to face with an isolated, insulated society that has reverted to ancient pagan religious beliefs celebrating the sun, the sea and sensuality.

Edward Woodward gives a fine performance as the priggish lieutenant, his stiff upper lip turning livid red as he discovers couples copulating in the road outside the village inn, naked nymphets performing a fertility dance and young schoolgirls being taught about phallic symbols and the like. His quest for the missing girl turns into an obsessive desire to save her for Christ from the island's rampant heresy, but his character is so unsympathetic that it's virtually impossible to cheer him on.

Nor does his chief adversary, the urbane lord of the island, fare much better. As Lord Sumerisle, Christopher Lee delivers some tellingly droll lines puncturing the Christian logic behind Woodward's spluttered accusations of paganism: but, in the wake of Jonestown, his charismatic hold over the populace becomes frightening by the end.

Without a sympathetic central character and with an essentially threadbare plot (I figured out the conclusion halfway through, but there were enough intriguing twists to sustain interest), the chief focal point is the depiction of the island's religious ceremonies. Shaffer (who's given us *Frenzy* and the excellent *Sleuth*) has certainly done his anthropological research—I don't doubt for a minute that these rites were practiced at one time. *The Wicker Man* isn't a classic movie, not even a minor one, but if bizarre rituals hold the same fascination for you as they do for me, you'll probably find it quite enjoyable.

**Don Snowden**



A PERFECT COUPLE, starring Paul Dooley and Marta Heflin; written by Robert Altman and Allan Nicholls; directed by Altman.

Just a few weeks after critics dumped all over Altman's *Quintet* comes this unassuming little love story about an older man, dominated by his father, and a younger woman, a singer in a rock group, who meet through a computer dating service. Half of the film involves their misunderstandings, missed appointments and mishaps in getting together, while the rest of the film is rock music, as played by Keepin' 'em off the Streets (a group formed specifically for the movie, or so claims the program).

The music is written, with various collaborators, by Allan Nichols, who co-wrote the screenplay with Altman. It's not bad, it's just Muzak, the sort of "rock" played in Vegas lounges. One of the singers, Tomi-Lee Bradley, has obviously studied the Janis Joplin legacy, screeching, belting and stomping like a woman possessed—but possessed by *what* is not clear.

Altman might have been wiser to concentrate on Dooley and Heflin; when they are together the movie has a sweet, delicate halo, balanced by some hilarious moments. Dooley's dumb jokes mask a lonely, clumsy middle-aged man yearning for some affection and the chance to get out from under his father, who rules his kingdom-family like a czar. The father conducts classical music . . . in his living room, to records, while his family sits and silently watches the invisible orchestra. Heflin lives in a communal loft with the band, a group of androgynes led by Teddy Neeley, a hard-ass, fine-levying, beer-drinking redneck. Heflin literally drifts through the movie, wearing flimsy gauze garments on her emaciated frame (doesn't she ever *eat*?), a wraith with big, trusting eyes.

Altman's cynicism (rampant in *A Wedding*) is here limited to the peripheral characters (especially a sex-hungry veterinarian who almost devours Dooley), including an anonymous couple who wander through the film, smooching nonstop, counterpointing the Dooley-Heflin affair. They are listed in the credits as The Perfect Couple, a little Altman joke. But Altman allows Dooley and Heflin to be endearing, and, endearingly, they make the movie.

**Judith Sims**

PHANTASM, starring Michael Baldwin, Bill Thornbury, Reggie Bannister & Angus Scrimm; written and directed by Don Coscarelli.

It is so rare to walk out of a "horror" film smiling, and find that the rest of the audience is in facial agreement, that the experience should be cherished as a happy fluke.

Not that *Phantasm* is, by any means, a great motion picture. The acting is decidedly so-so, and the film uses a lot of "open-the-mystery-door-excrutiatingly-slowly" techniques to shore up what is essentially a flimsy script. But it works.

If the measure of a good horror movie can be taken in crowd response, this is a well-paced, well-directed effort. Coscarelli knows what is important in creating suspense and terror and sticks with it. Things which might be necessary to the success of other forms, such as believable characters and dialogue, are overlooked, but not really missed.

There are almost no scenes of revolting, violent, blood-for-blood's-sake mutilation, and the one instance that could be accused of that kind of exploitation is so well done that the audience is thrilled by the sheer hideousness of it. (There is more to the flying sphere than is suggested in the TV promos.)

The plot of the movie is engaging enough. The explanation of all the goings-on at the local funeral parlor is a genuine surprise and adds an inventive science-fiction twist to the otherwise strained story. This is wisely left until the end of the film and is presented as a nice little disclaimer to make the metaphysical occurrences more palatable to the audience.

The special effects deserve note, and the gimmicks appear so matter-of-factly that there is really no question about suspension of disbelief.

And, finally, although *Phantasm* cannot be called a particularly uplifting movie, it assuredly does not cater to the same crowd as the darker, sadistic, and laughably unhorrible films which are now characteristic of the horror genre. It successfully straddles the line separating true terror and comedy. It is not a laughable movie, but, rather, a movie that can make us laugh with delight at being scared to death.

**Richard Levinson**

# JOHN HURT WAS

Max in MIDNIGHT EXPRESS
Caligula in I, CLAUDIUS
Anthony in THE SHOUT
Forbush in FORBUSH & THE PENGUINS
Timothy Evans in 10, RILLINGTON PLACE
Richard Rich in A MAN FOR ALL SEASONS
Tristan Tzara in TRAVESTIES
And dozens more

## SOON HE WILL BE

Kane in ALIEN
Raskolnikov in CRIME & PUNISHMENT
John Irvine in HEAVEN'S GATE

BY SHELLEY TURNER

John Hurt is only just being discovered by Americans, but his reputation as one of Britain's finest younger actors is rock solid. He has worked steadily in films (something like 20 of them), on stage and in radio and television since he was 22 and fresh out of R.A.D.A. (the Royal Academy of Dramatic Arts), traditionally *the* spawning ground of British acting talent. Prior to *Midnight Express* his best known parts in the U.S. have been brilliant TV portrayals of Quentin Crisp in *The Naked Civil Servant* (for which he was awarded the equivalent of an Emmy for Best Actor) and crazy Caligula in *I, Claudius*. (He is incensed that this series received no Emmies and that *Holocaust*, which he describes as "dreadful rubbish," cleaned up.) Some Americans may recall an earlier role of his, as the insidious Richard Rich—the young man who betrayed Sir Thomas More—in *A Man For All Seasons*. Prior to playing Max, the character for which he felt most passionately was Timothy Evans in the film *10, Rillington Place*. Timothy was the inarticulate young man unjustly hanged for the Christie murders in post-war London. When the mistake was realized, it became a national scandal and several books were written about it. The film is widely known in the U.K. and Hurt still says of Evans, "I think I know him better than I've ever known anyone."

The most pronounced feature of John Hurt's career, apart from his propensity for playing weirdos (the motely assortment of psychopaths, junkies, homosexuals and penguin-fanciers), is that he has been "discovered" with dismal regularity, only to have the buzz subside with no appreciable ground gained. Reading between the lines penned by the publicist on his current film (an expensive space-thriller called *Alien*), I grew apprehensive about meeting a man with steely artistic integrity and a king-sized chip on his shoulder. This wasn't too far off the mark. Fortunately the chip hasn't got too hard because it is whittled down by the approval of his peers, soothingly basted at his local pub—and forgotten entirely in the subtle transports of playing cricket. No one knows better than Hurt what a complex and difficult mixture he is. He'd love to have an Oscar ("I'm not like George C. Scott: I *like* awards."), but he is constitutionally incapable of playing the show-biz game—of "putting himself about," as they say here in England. He has never worked in America, and would accept only a first-class part in a first-class film. (And he got one; he will appear in *Heaven's Gate*, with Kris Kristofferson, Christopher Walken and Jeff Bridges, directed by *The Deer Hunter*'s Michael Cimino, locationing in Montana.)

Before the chance came to speak to him, the thorny matter of Hurt's failure thus far to be a global household word was under discussion and the publicist's assistant ventured that he wasn't exactly Robert Redford, by which she meant that he was on the short side, liberally freckled, with unruly hair and limitless evidence in his face of familiarity with closing-time bars. She was on a wrong tack, though. Masculine pulchritude, praise the Lord, is not the principal criterion for superstardom on the silver screen. (I could start with Dustin Hoffman and you could list the next 50. . . .) Besides, we are dealing here with a man who has the wit, the salt, and the formidable Celtic charm (English by birth, but Scots/Irish by blood) to be appealing at will. No, the crux of the matter, despite his arsenal of credits, has got to be exposure, and there is every chance that his portrayal of Max in *Midnight Express* could be a watershed. Although the film is almost monolithically Brad Davis,' which, Hurt himself points out, is to be expected in a biographical property, the scenes with Max have a crucial, lingering grip on the imagination. (Just as many people's first major memory of Jack Nicholson would be his small, irresistible role in *Easy Rider*.)

NEIL ZLOZOWER

Hurt reckons Max is the best thing he has ever done—and he snapped up the part sight-unseen, as it were. "I've never accepted a job more quickly. David Putnam [the producer], whom I've known for some time, rang me up and said, 'Will you come in and see me?' You know how sometimes some things seem auspicious? He said, 'Alan Parker [the director] wants you to be in a film of his.' I said, 'Accept it.' He said, 'You haven't even read it.' I said, 'I don't care, If it's Alan Parker, I want to do it.'" (Putnam's pictures include the rock and roll sagas *That'll Be The Day* and *Stardust*; Ken Russell's *Mahler* and *Lisztomania* and former advertising wizard, now filmmaker/novelist Alan Parker's first feature, *Bugsy Malone*.) In fact, Hurt never read the book by Billy Hayes on which the screenplay was based. He worked solely from the script, which scarcely defined the character at all. " 'Junky in a Turkish jail falling to bits'—that was my brief!" says John, who assembled the part of Max from scratch. Doubtless it was in keeping with his belief in portents and propitiousness that he should stumble, almost hours before departing to Malta for filming, upon an invaluable chunk of raw material. "A friend of mine asked if I wanted to meet a man who'd been in a Turkish jail for a similar offense. I said if he wanted to come along to the pub, I'd be glad to have a chat with him. So he came up, and it's extraordinary, because I got—if not the entire—then one whole side of the character from him. I got the *laugh*. Like a lot of spaced-out people—junky or ex-junky or whatever he was—he would make a remark which for no apparent reason amused him immensely, and then he'd go . . . (John duplicates the light, demented Max-laugh). He never laughed when something was *meant* to be funny, so that was quite useful. I nicked that. All actors are thieves. He told me a lot about prison, although he wasn't in that particular prison, which is meant to be the worst, and when I told him what would be in the film, he said it was all absolutely true and that the only thing missing—which is very difficult in filmic terms, because you need a novel for it—is the acres and acres of boredom."

The physical depiction of Max was, purely fortuitously, shockingly accurate. "I freaked Billy out. He thought they'd got the real Max back!" The broken glasses taped together and the shabby sarong were Hurt's inventions. "I happened to have picked up the sarong when I did a film in Ceylon. It seemed a good idea because I figured Max was the kind of guy who'd travelled around the East."

UMI

# Wild Should Wild Remain.

*"Man always kills the thing he loves, and so we the pioneers have killed our wilderness. Some say we had to. Be that as it may, I am glad I shall never be young without wild country to be young in."*

*ALDO LEOPOLD*

*"Integrity is wholeness, the greatest beauty is organic wholeness, the wholeness of life and things, the divine beauty of the universe. Love that, not man apart from that...."*

*ROBINSON JEFFERS*

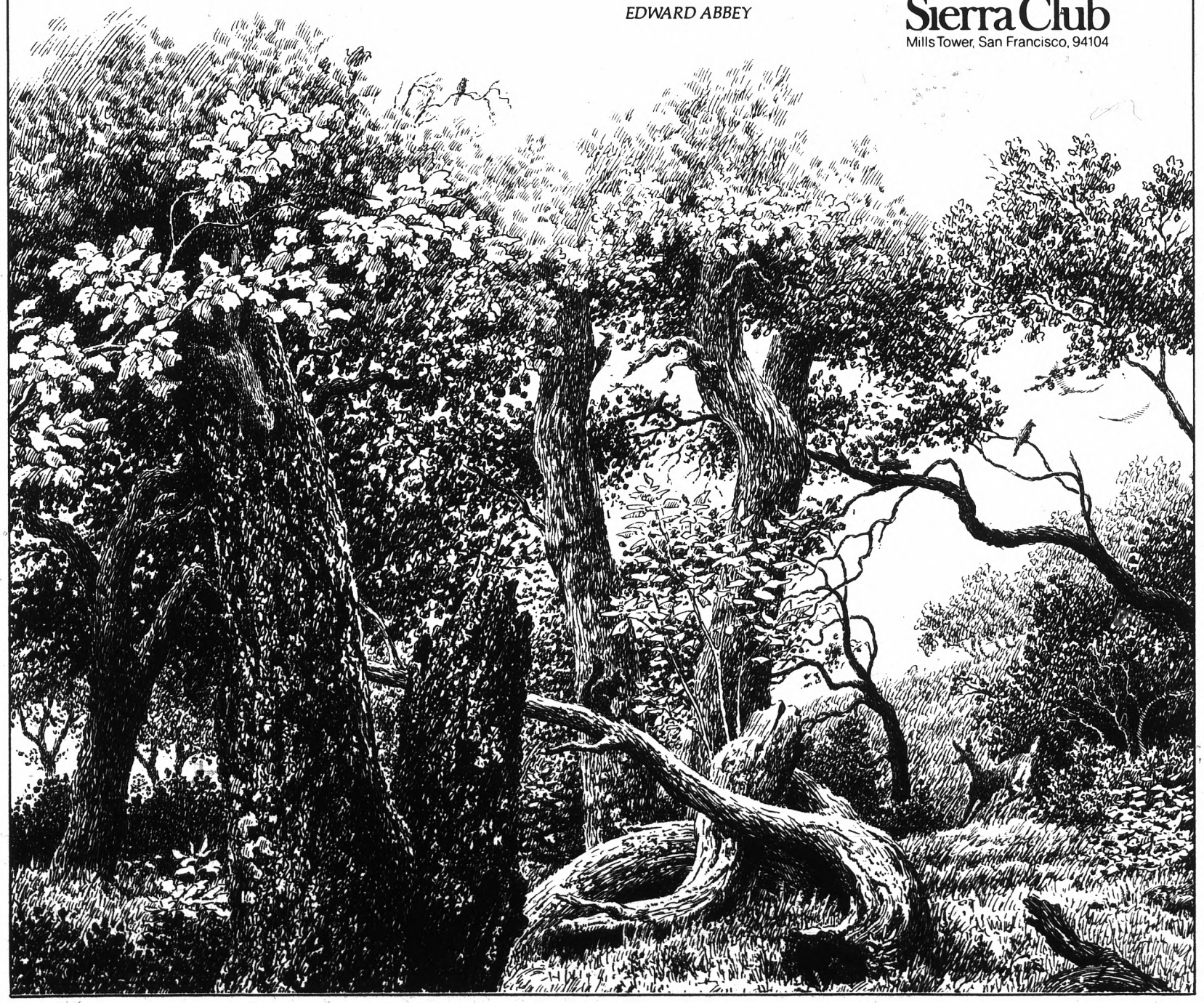
*"The love of wilderness is more than a hunger for what is always beyond reach; it is also an expression of loyalty to the earth, (the earth which bore us and sustains us), the only home we shall ever know, the only paradise we ever need—if only we had the eyes to see."*

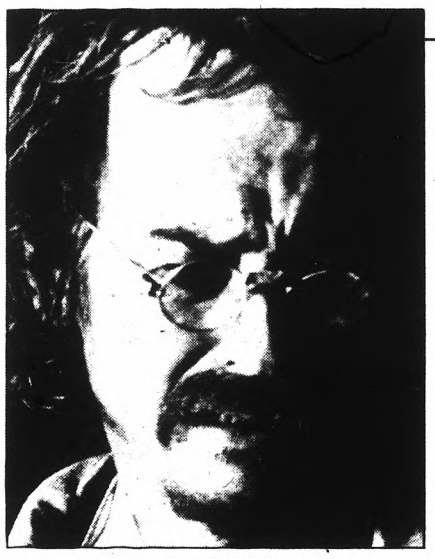
*EDWARD ABBEY*

*"We need wilderness preserved—as much of it as is still left, and as many kinds... It is important to us... simply because it is there—important, that is, simply as an idea."*

*WALLACE STEGNER*

Sierra Club
Mills Tower, San Francisco, 94104





*Hurt As Max in* Midnight Express, *shaved forehead and broken glasses.*

And Hurt was right; that's what the real Max wore. Its other virtue, Hurt says, is that it covered his limbs. "You've got to be quite clever about that sort of thing," he says, explaining how he made himself look so convincingly wasted. Already of spare build, he lost a further 20 pounds so that his clothes would all be too big for him, and shaved away the front of his hair so it would look as if it were falling out. He thinks it would have been politic, could he have got free from his commitments on *Alien*, to attend the U.S. opening of *Midnight Express*, "looking the way I really do." Ironically, he is one of those actors like Guinness or Chaney whose appearance alters with every role.

Perhaps Hurt's greatest gift is that he manages to make us laugh with, not at, Quentin, Caligula and Max. In what was a pretty relentlessly gruelling film, Max got the laughs. "Yes, well I made very certain of that. I mean, that film needed humor like crazy at one stage. Funny enough, Alan [Parker] thought originally that Jimmy Bell would provide the humor, but that's not the way Randy [Quaid, who plays Bell] works. So we worked it out. Orson Welles was right when he said a lot of comedy depends on happy accident. In the middle of tragedy, there's always laughter. Too many actors are not aware of that side of life. They get what they think is an intense part, so they're gonna be intense and man are they intense!"

Parts like Quentin and Caligula could so easily have suffered a kind of overkill tantamount to burlesque in the hands of an actor lacking Hurt's deft, light touch. Of *The Naked Civil Servant* John says, "I've always been completely liberal about homosexuality. I mean, we normally are in this business. Quentin used to say to me [Hurt slips into his Quentin voice], "I don't know how you can do this. Don't you find it humiliating?' It took four years to get that project off the ground. Wardour Street [*i.e.*, British film financiers] were willing to put up the money so long as they could get Danny LaRue, England's best-known cabaret drag queen. "And if not Danny LaRue, then Peter O'Toole. *That* would be spectacular—little Quentin/booming Peter . . ." Hurt's contempt for "Wardour Street thinking" is not even thinly disguised. "Now they're going to do it as a musical on Broadway! They offered me $5,000 a week. I said, 'One: no way—that's not the reason I made the piece anyway; secondly, I don't sing and thirdly I don't dance. Do you still want to offer me that?' So they thought again and now they've got David Bowie. We did spend a hilarious night in the pub thinking up tunes and lyrics."

Of his work in *I, Claudius* John says, "The main thing was being able to think in terms of a pre-Christian ethic. And that's *quite* a big step. It's like turning life upside down, because that which is outrageous was not necessarily outrageous." When I mention that there are cultures on the planet today that are, in effect, pre-Christian, he snorts, "Indeed, and look at the way *they* behave! Most of the civilized world—even the Third World—has been very much tainted by Christianity and Christian thinking. But *Claudius* is untainted by Buddhism or anything; it's *completely* pagan. I damn near turned the part down. I read it and thought, well, no one could run the whole of the known world that way. I'm glad I did it though, because, apart from being immense fun, it's nice that it should be so successful as well."

On the strength of his Caligula, John was given *carte blanche* to pick his next BBC series role. "I thought, classic drama, that's what we're talking about, so I said Raskolnikov in *Crime and Punishment*. I'm a bit worried about the age (he's 39), but I photograph very young. He also looks a wreck anyway. He doesn't have a lot of jokes and I do actually like a joke or two. There should be just enough laughs to get through—not as much as *Claudius*, though. *Claudius* was wonderfully funny."

For all the serious-mindedness of this man who likes a joke, he is not especially formally educated. "I wasn't academically interested; I didn't want to go to university. I always knew I wanted to perform since I was nine, and first did a stage play in front of people. It's a peculiar thing. It's a need that you'd be denying yourself the life you feel you should have if you didn't do it." His parents wanted him to have something to fall back on, so he agreed to do the National Diploma of Design. He still paints for recreation. "I don't read a lot; I *look* a lot more than I read." There is nothing theatrical in his family background. His father is a Church of England clergyman and a brilliant mathematician, his mother a qualified engineer, his brother a Roman Catholic priest and his sister a teacher. Spot the rebel. John may not have been a scholar, but his tastes in film and theatre are well on the intellectual side of pop. He loves Buñuel, Truffaut, Zinneman and has the highest regard for newcomer Alan Parker. He's also keen on Tom Stoppard's plays, having played the tongue-twisting role of Tristan Tzara in the original cast of *Travesties*. (In *Watership Down* he does the voice of Hazel. Perhaps a man who plays Dadaists and rabbits is too versatile for his own good.)

As he got up to go put his dreadful spacesuit back on and return to the wildly elaborate set of *Alien* (a production in which he displayed no particular interest), I asked him, since he seemed to be so prickly and contradictory about it, what for him would constitute success. "Whatever happens next. I don't know what success means. I'm not being pretentious. I don't need to be rich. I just need enough money to walk round the corner." That would be the corner in Hampstead, where he lives in a tiny house with a tall, dark-hared model named Marie-Lise. Well, he may not be in it for the money, but certainly recognition means a great, great deal to him. Bearing in mind his deep devotion to his pub (which seems to figure so consistently in his professional life as a place where ideas are hatched, as well as a sublime respite), I asked, "Would success mean not being able to go down to your local on account of being too famous? "My *God*," his voice and eyes flash with real horror, "That would *not* be success, would it?"

*Shelley Turner, Connecticut born, now lives in London where she claims to enjoy the weather.*

# IN BOTH EARS

There's no question about it—no hi/fi system is complete without at least one pair of headphones. The only component that brings sound directly to your ears, headphones are ideal for testing sound output. If there is hum or distortion, headphones will reveal it. Any hi/fi that can pass the headphone test, is definitely working the way it should.

Headphones do more than that. They free listeners from the acoustic qualities of a room, whatever they may be. Wearing headphones allows a walk around the room without alteration of the character of the sound; there are no restrictions about where to sit. And 'phones equipped with a volume control allow remote sound level adjustments. Further, such a control makes it possible to move the sound space image about a bit, emphasizing left or right sound arrival, or make the sound seem to come from inside your head.

Headphones use the same electronic principles as speakers. In the dynamic type a voice coil is attached to a movable diaphragm and is suspended between the poles of a permanent magnet. In the electrostatic type, a moving membrane is mounted between a pair of metal plates. The electrostatic requires an external power source to furnish a polarizing voltage, a nuisance overcome by the use of an electret. The electret receives its electrical charge during the time of its manufacture and is capable of retaining this charge for years. The electrostatic headphone uses an extremely light diaphragm, measuring only about 0.0005" thick and is excellent for reproduction of treble tones.

Another type of headphone uses what is known as the piezoelectric effect. In this unit a thin film of vinyldene flouride coated with aluminum on both sides is the active element, expanding and contracting when an audio signal voltage is applied. It is this film movement that produces the sound.

The objective in any reproducer, whether speaker or headphones, is to make the cone, or the diaphragm, or any other type of moving element, as light as possible. A minimum moving mass means better transient response. Sansui's Model SS-80 uses a polyester/metalized film. The same headphones are equipped with separate tone and volume controls for each channel.

Headphones vary in weight from a few ounces to a pound or more. Individuals also vary in their reaction to wearing headphones—some find the weight, however small, and the effect of ear enclosure, to be intolerable after a short time. Others do not mind massive phones supplying full ear coverage. Fortunately, a large variety of phones is available, enough to satisfy each personal preference.

One of the great advantages of headphones is that, unlike speakers, they aren't power hungry. A typical pair of headphones is content with no more than half a watt or less. Connect them to an amp rated at just a few watts maximum output and they're acoustically satisfied. This means an amplifier can run at low volume, close to its minimum distortion point.

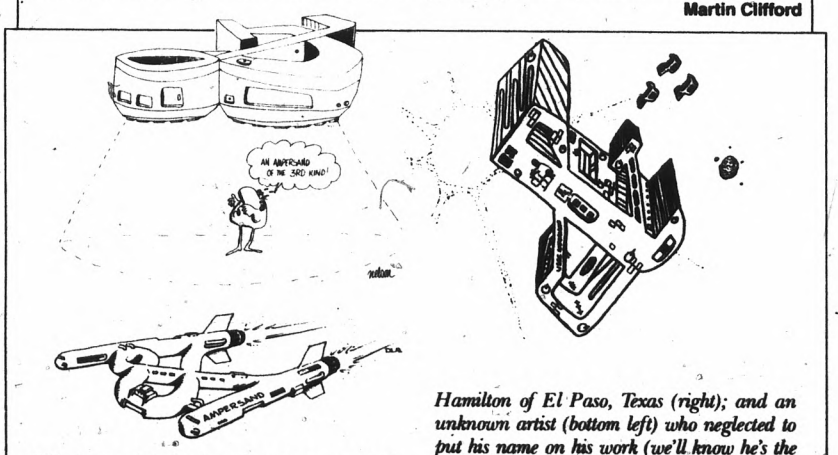
Headphones look deceptively alike, but there are important differences. They can be categorized basically as circum-aural and supra-aural. The circum-aural type have a closed back and tight ear seals to create an enclosed world of sound. Not only are extraneous sounds excluded, but since the audio sound is coupled directly to the ear canal, the bass response is better.

The supra-aural type, also known as open air or velocity phones, are lighter; in addition to the music, they let in surrounding sounds. Some find this to be more "natural," whatever that may be.

A problem with headphones is that they have an electronic umbilical cord, connected to the audio output of the receiver or amplifier. These cords range in length from 6' to 15", are often coiled to make themselves inconspicuous, but still restrict movement. Beyer now supplies its new DT 444 S infrared stereo headphone that eliminates the cable when used with their ISS 76 stereo transmitter. In this setup, invisible infrared light forms the link between the stereo source and the headphone. The infrared system has a guaranteed response of 20Hz to 20kHz. The infrared receiving electronics are separate for each channel, housed in the corresponding earcup, with individual volume controls for each channel to set loudness and balance. The DT 444 S in an open air type.

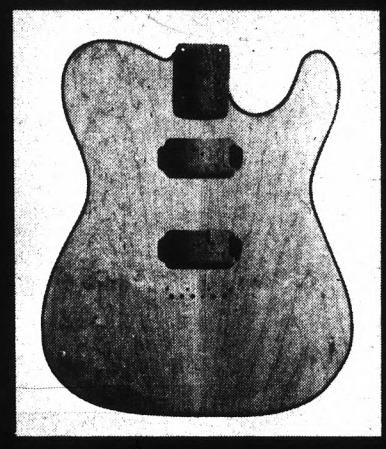
A new technique, to be introduced by AKG in their forthcoming model K 340, makes use of six passive membranes. The membranes aren't electrically connected, but they do influence the frequency response at low frequencies. The same headphones use a dynamic driver to supply bass and midrange tones and also contain an electrostatic transducer for the treble. The combination of dynamic and electrostatic units in each headpiece supplies unusually good response over the entire audio range.

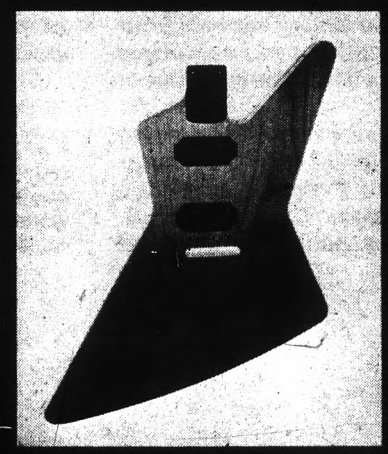
**Martin Clifford**




*OK, space cadets, here are three Ampersands of the Month with the same theme submitted by Bob Nelson of San Francisco, CA (left); Brian Hamilton of El Paso, Texas (right); and an unknown artist (bottom left) who neglected to put his name on his work (we'll know he's the Real Thing if he tells the name he gave his spaceship). All three receive $25. Each. We're so good-hearted.*

# Pickups, Parts, Performance





DiMarzio®
Musical Instrument Pickups Inc

Dept. M
1388 Richmond Terrace Staten Island
NY 10310 USA (212) 981-9286

# tech talk:

**0.04% WRMS (JIS C5521) wow and flutter. −70 db (DIN 45539 B) rumble. ±0.06% speed deviation.**

# explained.

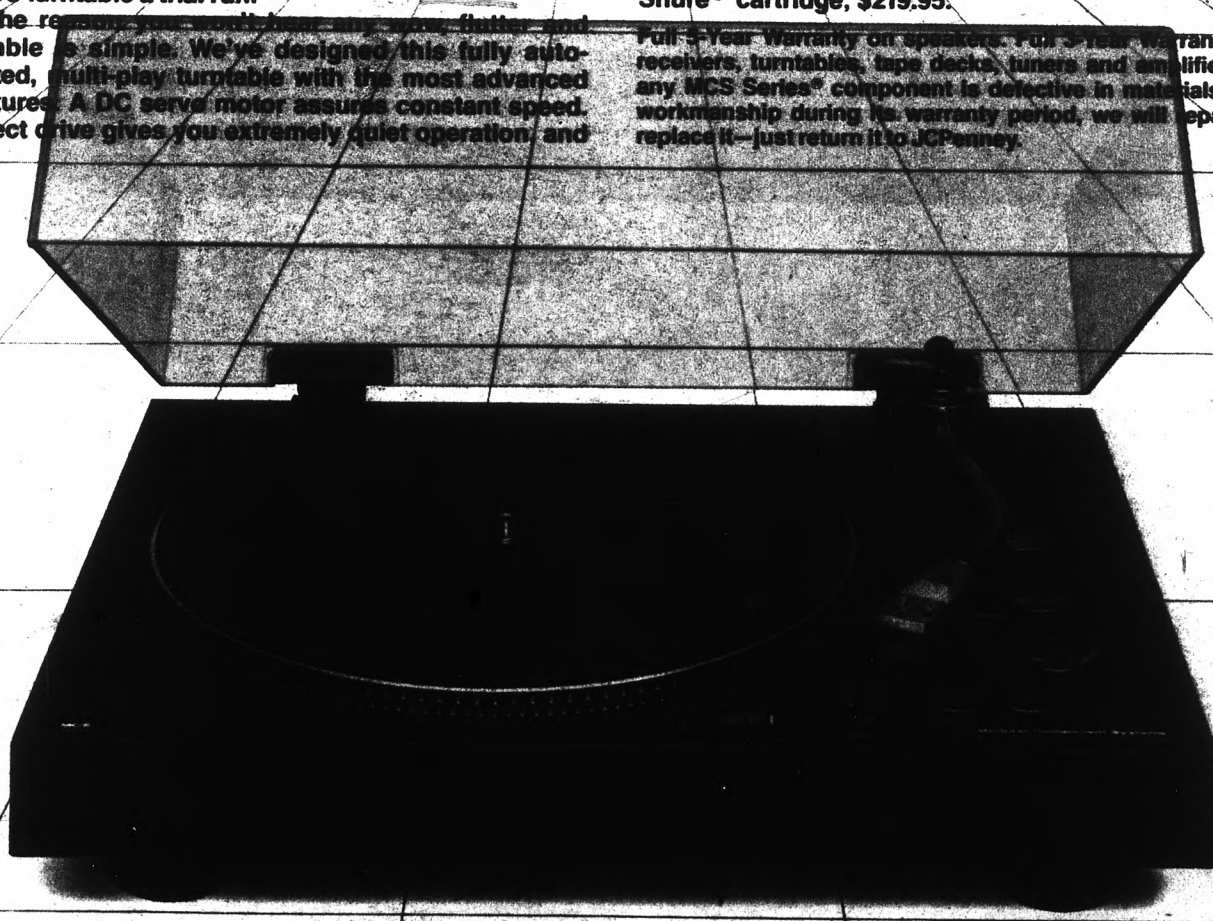
**Those are turntable specifications above. Measurements relating to motor noise caused by rotation of the platter, and sound distortion caused by speed deviation. In this particular case, the numbers indicate that wow, flutter and rumble are so minimal your ear can't hear it. And that's something you can prove to yourself—just by giving this MCS Series® Direct Drive Turntable a trial run.**

**The rem[illegible] flutter and rumble is simple. We've designed this fully automated, multi-play turntable with the most advanced features. A DC servo motor assures constant speed. Direct drive gives you extremely quiet operation and excellent signal to noise ratio—because the platter is actually part of the motor. All of which helps to eliminate distortion.**

**If it still seems complicated, just listen to the sound of MCS. It says more than all the tech talk in the world.**

**The MCS Series® 6700 Direct Drive Turntable with Shure® cartridge, $219.95.**

**Full 5-Year Warranty on speakers, the 3-Year Warranty on receivers, turntables, tape decks, tuners and amplifiers. If any MCS Series® component is defective in materials and workmanship during its warranty period, we will repair or replace it—just return it to JCPenney.**



MCS® Series

IT MAKES EVERYTHING CLEAR.

Sold and serviced at JCPenney